TWIN PEAKS

FIRE WALK WITH ME

TERESA BANKS AND THE LAST SEVEN DAYS OF LAURA PALMER

by

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Registered WGA

FADE IN:

1. EXT. WIND RIVER, WASHINGTON - DAY

On screen it reads:

**"1988, WIND RIVER,
DEER MEADOW, WASHINGTON"**

TERESA BANKS' body wrapped in plastic floating through Hells Canyon; drifting along in Wind River.

On screen it reads:

"TERESA BANKS"

FADE OUT:

FADE IN:

2. EXT. FBI OFFICE IN PORTLAND

Establish.

3. INT. GORDON COLE'S OFFICE

GORDON COLE talks on the speaker phone.

COLE
GET ME AGENT CHESTER DESMOND IN FARGO, NORTH DAKOTA.

4. EXT. HIGHWAY, FARGO, NORTH DAKOTA - DAY

A school bus. TWO very buxom PROSTITUTES are being handcuffed by a plain clothes special agent, CHESTER DESMOND. Another AGENT has his gun to the spread eagled BUS DRIVER's head. The KIDS inside the bus are screaming. The phone inside Chester Desmond's car starts to ring. Desmond walks to the car.

5. INT. DESMOND'S CAR. - DAY

Desmond picks up the ringing phone.

DESMOND
Yes...

INTERCUT WITH:

5. CONTINUED:

COLE

COLE
CHET, I AM CALLING YOU FROM PORTLAND... OREGON.

DESMOND

DESMOND
OK, Gordon.

COLE
NO, IT'S OREGON, PORTLAND, OREGON. IT'S REGIONAL BUREAU CHIEF COLE. OUT IN PORTLAND OREGON. I NEED YOU OUT HERE, CHET.

DESMOND
(little louder)
OK, Gordon.

COLE
OREGON. A YOUNG GIRL HAS BEEN MURDERED. SEVENTEEN YEARS OLD. NAMED TERESA BANKS.

DESMOND
(Very loud)
Okay, Gordon!!!!

Desmond electronically lowers the aerial adjusting the volume.

COLE
GOT A MAP OF THE ENVIRONS OF THE YAKIMA INDIAN RESERVATION WITH YOUR NAME ON IT. BETTER BRING A POLE.

DESMOND
Smell something fishy, huh?

COLE
I'VE GOT A SURPRISE FOR YOU, CHET. SOMETHING INTERESTING THAT I WOULD LIKE TO SHOW YOU. ARRANGEMENTS ARE BEING MADE AND I WILL MEET YOU AT THE PORTLAND, AIRPORT.

6. EXT. SMALL AIRPORT OUTSIDE OF PORTLAND - DAY

Small government plane lands.

6. CONTINUED:

ANOTHER ANGLE

Desmond exits the plane.

7. INT. SECURITY LOUNGE OF THE AIRPORT - SAME

Desmond enters. Cole and another man, SAM STANLEY, walk towards him.

COLE
(motioning to the man standing there)
CHET, GIVE SAM STANLEY THE GLAD HAND. HE'S COME OVER FROM SPOKANE.

Desmond and Stanley shake.

STANLEY
It's a pleasure. I've *heard* a lot about you.

COLE
SAM'S THE MAN WHO CRACKED THE WHITEMAN CASE.

DESMOND
Congratulations. I heard about that.

COLE
(plowing ahead)
YOUR SURPRISE, CHET. HER NAME IS LIL.

LIL walks to them from another room. She goes into a contorted dance.

8. LIL'S DANCE

Things we notice.

-- *She makes a sour face.*

-- *She walks in place.*

-- *She puts one hand in her pocket and makes a fist with the other.*

-- *While she is doing this, she blinks both eyes.*

-- *She is wearing a red wig.*

At one point during this Cole adds a sentence.

COLE
SHE'S MY MOTHER'S SISTER'S GIRL.

Cole holds four fingers in front of his eyes.

8. CONTINUED:

DESMOND
(noticing the fingers)
Federal?

Cole gives him the thumbs up.

Lil finishes her dance.

COLE
GOOD LUCK, CHET.
(turns to Sam)
SAM, YOU STICK WITH CHET. HE'S GOT HIS OWN M.O. MODUS OPERANDI.
(back to Chet)
YOU CAN REACH ME AT THE PHILADELPHIA OFFICES. I AM FLYING OUT TODAY.

DESMOND
Right, Gordon. We'll be in touch.

9. EXT. HIGHWAY ON THE WAY TO DEER MEADOW - DAY

Desmond's car on the highway.

10. INT. DESMOND'S CAR - SAME

As they barrel down the highway -

STANLEY
That was really something. That dancing girl.
(after a beat)
What did it mean?

DESMOND
Code. If you work with Gordon you learn that right away.

STANLEY
Code, I've heard a lot about this.

Desmond pulls his arm back so that only his fingers come out of his sleeve.

DESMOND
Sort of shorthand.

STANLEY
(missing the humor)
Shorthand. Really?

10. CONTINUED:

DESMOND
We're heading into a difficult situation.

STANLEY
How do you figure?

DESMOND
I'll explain it to you. Do you remember Lil's dance?

As Desmond explains we --

INTERCUT WITH:

11. FLASHBACK: LIL'S DANCE

In slow motion.

ON LIL'S SOUR FACE

DESMOND
Lil was wearing a sour face.

STANLEY
What do you mean?

DESMOND
Her face had a sour look.... that means we're going to have trouble with the local authorities. They are not going to be receptive to the FBI.

ON LIL BLINKING BOTH EYES

DESMOND (CONTINUED)
Both eyes blinking means there is going to be trouble higher up... the eyes of the local authority. A sheriff and a deputy. That would be my guess. Two of the local law enforcers are going to be a problem.

ON LIL PUTTING ONE HAND IN HER POCKET AND ONE IN A FIST

DESMOND (CONTINUED)
If you noticed she had one hand in her pocket which means they are hiding something, and the other hand made a fist which means they are going to be belligerent.

ON LIL WALKING IN PLACE

11. CONTINUED:

DESMOND (CONTINUED)
Lil was walking in place which means there's going to be a lot of legwork involved.

WE SEE COLE PUTTING HIS FINGERS IN FRONT OF HIS FACE AND SAYING LIL IS HIS SISTER'S GIRL.

DESMOND (CONTINUED)
Cole said Lil was "his mother's sister's girl." What is missing in that sentence? The Uncle.

STANLEY
Oh, the uncle is missing.

DESMOND
Not Cole's Uncle but probably the sheriff's uncle is in federal prison.

STANLEY
So the sheriff has got an Uncle who's committed a serious crime.

ON LIL'S RED WIG

DESMOND
Right, which is probably why Lil was wearing a red wig meaning we are headed into a dangerous situation. Let me ask you something, Stanley, did you notice anything about the dress?

STANLEY
The dress she was wearing had been altered to fit her. I noticed a different colored thread where the dress had been taken in. It wasn't her dress or she must have lost some weight.

DESMOND
Gordon said you were good. The tailored dress is our code for drugs. Did you notice what was pinned to it?

STANLEY
A blue rose.

DESMOND
Very good, but I can't tell you about that.

Stanley rides along quietly for awhile.

11. CONTINUED:(2)

STANLEY
What did Gordon's tie mean?

DESMOND
What? That's just Gordon's bad taste.

STANLEY
Why couldn't he have just told you all these things?

DESMOND
He talks loud. And he loves his code.

STANLEY
I see. He *does* talk loud.

DESMOND
Gordon would not have sent us to Deer Meadow without thinking it was a high priority situation.

STANLEY
It *must* be a high priority situation.

12. EXT. HIGHWAY - SAME

Desmond's car drives off.

DISSOLVE TO:

13. EXT. DEER MEADOW SHERIFF'S STATION - AFTERNOON

Desmond and Stanley arrive. The Sheriff's Station is in a sorry state outside... They walk up the old steps and enter.

14. INT. DEER MEADOW SHERIFF'S STATION, RECEPTION AREA - DAY

Agent Desmond and Stanley walk into a very small reception area. At the counter Desmond shows his badge to CLIFF HOWARD, the deputy.

DESMOND
Good afternoon, Federal Bureau of Investigation, Special Agent Chet Desmond. I'd like to see Sheriff Cable.

Cliff just smiles for a long minute.

CLIFF
Why don't you folks have a seat. Make yourself at home. It's gonna be awhile.

Desmond stays standing and Stanley sits. After another long moment, Cliff joins the SECRETARY in a conspiratorial giggle over the long wait they are planning to give the FBI. In the middle of a giggle Cliff smiles up.

(more)

(CONTINUED)

14. CONTINUED:

at Desmond.

CLIFF (CONTINUED)
Why don't you have some of that coffee. It was fresh two days ago.

Cliff has a good laugh over this and leans again over the secretary pretending to look at some paper work. They both laugh.

DESMOND
Okay, that's it. I've had enough of the waiting room now.

CLIFF
(still smiling)
Oh.

Desmond walks towards the door that obviously must go to Sheriff Cable's office.

Cliff blocks his way with his arm across the doorway, daring him to do something. While they stare eye to eye, Desmond's hand goes up slowly towards Cliff's face in a slow mesmerizing way. Cliff tries to knock Chet's hand away. Chet counters by grabbing Cliff's nose and pinches a nerve to its side injecting Cliff with a great amount of pain.

CLIFF (CONTINUED)
AAAHHHHHHHH...

Desmond spins the deputy 180 degrees placing himself on the inside of the office and then still pressing the nerve guides Cliff down into a chair.

While the Deputy's eyes tear copiously Desmond turns to the secretary.

DESMOND
You can start that FRESH pot of coffee right now.

Desmond stalks to Sheriff Cable's office. Stanley remains behind continuing to observe every detail.

15. INT. SHERIFF CABLE'S OFFICE - DAY

SHERIFF CABLE looks up from his work.

CABLE
How the hell did you ...

Desmond shows his credentials.

DESMOND
Federal Bureau of Investigation, Special Agent Chet Desmond.

(CONTINUED)

15. CONTINUED:

Cliff, still holding his nose, appears just behind Desmond, who turns to him.

DESMOND (CONTINUED)
That's all right, Deputy, Sheriff Cable can take it from here.

Cable signals Cliff to leave.

DESMOND (CONTINUED)
I'm here to investigate the murder of Teresa Banks.

CABLE
Well, little fella, we don't need any outside help here. I don't like you people sniffin' around my neck of the woods. In fact, when the state boys called me about a "J. Edgar" coming up I think I said, "So what?"

DESMOND
Your behavior is not funny and is wasting the time of the Federal Government.

CABLE
You're lucky I am not wasting you.

DESMOND
Well, little fella, let me put it this way. The operative word here would be "Federal." With or without the semantics of all this, I am now ordering you to release all pertinent information concerning Teresa Banks, both while living and deceased.

Cable retrieves a box with the paper work and some personal effects. He throws it to Desmond.

CABLE
A basic kill. Banks was a drifter and nobody knew her. My boys have been all over this. It's a dead end.

DESMOND
That's why we're here, Sheriff Cable. Where's the body?

CABLE
Out back in our morgue.

(CONTINUED)

15. CONTINUED:(2)

Desmond starts to leave.

CABLE (CONTINUED)
It's 4:30. We close at five.

DESMOND
We've got our own clock. We'll lock up.

As Desmond turns to leave he notices on the wall a framed Newspaper clipping with picture.

The caption reads:

"CABLE BENDS STEEL"

The newspaper shows a picture of Cable in a He-Man pose bending a steel BAR into a U shape. He turns to leave and Stanley seems to have appeared right on time. Desmond moves down the hall and Stanley follows.

16. EXT. SHERIFF'S STATION - DAY

As Desmond and Stanley walk to the adjoining morgue they see a pile of steel BARS similar to the one they saw Cable bending in the picture.

AT THE MORGUE DOOR

Stanley moves up to Desmond and speaks confidentially.

STANLEY
You know, Agent Desmond, I figure this whole office, furniture included, is worth 27,000 dollars.

Desmond doesn't know what to say to him. They enter the morgue.

17. INT. TINY MORGUE - DAY

Teresa's body is on the platform in the middle of the room. Stanley hangs his recorder on the hooks at the end of the autopsy table and puts on rubber gloves. Desmond opens Teresa Banks file.

DESMOND
(reading)
Teresa Banks lived at the Canyon Trailer Park for a month. We'll check that. And worked as a waitress at Hap's Truck Stop. Worked the Night Shift. Good place for dinner when we're thru here, Sam.
(flips to another page)
No one came to claim the body and no known next of kin.

17. CONTINUED:

As Desmond is doing this, Stanley takes out his *SPECIAL MACHINE.* Desmond looks up from his work and notices.

STANLEY
Solved the Whiteman Case with this.

DESMOND
That's what I heard.

STANLEY
No one could find those splinters without a machine like this. And no one has a machine like this.

DESMOND
That's good.

STANLEY
Yes, it is good.
(looks around)
What do you think is in these other drawers?

DESMOND
I don't know, Sam.

STANLEY
Maybe, later we could take a look.

DESMOND
Sure, but let's finish up with this first.

Getting to work, Stanley's face goes right over Teresa's.

STANLEY
(into his recorder)
Crushed skull. Probable cause repeated blows to the back of the head with an obtuse angled blunt object. Subject looks to be between 16 and 18 years of age.

DESMOND
Cole said she was 17.

Stanley's eyes drift to Teresa's left hand.

STANLEY
I wonder where her ring is?

Desmond notices the mark on her hand as well.

17. CONTINUED:(2)

DESMOND
Yeah.
(looking into the personal effects)
Personal effects include a watch, under garments, and a blue waitress uniform....: the ring is missing. It says the rest of her things haven't been removed yet from the trailer. Let's hope it's there.

Stanley picks up her left hand.

INSERT: BANKS LEFT HAND

In Stanley's hand.

ON THE SCENE

STANLEY
There appears to be a contusion under the ring finger of her left hand.

DESMOND
Oh.

Stanley peers underneath the fingernail.

STANLEY
A laceration.

Stanley brings over his "Whiteman" instrument. Works the left hand under it.

DESMOND
Accidental?

STANLEY
Agent Desmond, would you hold the finger for me. There's something up there.

He gets whatever it is with a long set of tweezers.

DESMOND
What is it?

STANLEY
It is a piece of paper with the letter "T" imprinted on it. Take a look.

Desmond comes around and takes a look.

INSERT: THE LETTER "T."

(CONTINUED)

17. CONTINUED:(3)

On a piece of paper.

CLOSEUP : DESMOND

Pondering what he has seen.

ON THE SCENE

We move across to a clock on the wall that reads: 5:04.

DISSOLVE TO:

THE SAME CLOCK

It now reads 3:33. Stanley zips up a regulation body bag around Teresa.

DISSOLVE TO:

18. EXT. MORGUE - LATE NIGHT

Desmond and Stanley come out of the morgue.

STANLEY
Geez, Agent Desmond, it's three-thirty in the morning. Where are we going to sleep?

DESMOND
We're not. You and I are going to get some food.

STANLEY
Yes, it's been several hours since we've eaten. I didn't realize that so much time had past, did you, Agent Desmond?

Desmond takes a long look at Stanley.

STANLEY (Continued)
You've got your own M.O., don't you, Agent Desmond?

Desmond gets in and starts the car.

19. EXT. HAP'S DINER - LATE NIGHT

Establish.

20. INT. HAP'S DINER, MANAGER'S OFFICE - LATE NIGHT

Desmond and Stanley talk with JACK, the manager who has black wavy hair with a black full mustache to match, shiny silk shirt with silver strands sown in and an Indian turquoise belt. He has a sign on his shirt that says, "Say 'Goodbye' to JACK."

(CONTINUED)

20. CONTINUED:

A GUY in the room is working on a light that keeps buzzing and shorting out. He doesn't really know what he's doing so he is poking at the wiring.

JACK
Had the FBI here once before. Back in the fifties when Hap was running the place.

DESMOND
Where's Hap?

JACK
He's dead - good and dead.

DESMOND
Sorry to hear it.

JACK
He didn't suffer.

DESMOND
I'd like to ask you a few questions about Teresa Banks.

JACK
Sheriff Cable's already asked me a few questions about Teresa Banks. She worked nights for a month. That's it.

DESMOND
Any friends?

JACK
No.

DESMOND
Ever see her with someone else?

JACK
No.

DESMOND
Did she ever mention any friends?

JACK
No.
(pointing)
Ask Irene over there.

He gestures thru a door that leads out to the diner, pointing out a woman behind the counter.

20. CONTINUED:(2)

JACK (CONTINUED)
Now, her name is Irene and it is night. Don't take it any further than that. There's nothin' good about it.

21. INT. HAP'S DINER - SAME

They sit at the counter and IRENE comes over to them. Behind her is the coffee and she is working on a cigarette. Lipstick smeared on the coffee cup.

IRENE
Take a look around. There's nobody in this place - you're meetin' the reason why. What'll it be?

DESMOND
How come Jack let's you work here?

IRENE
Jack and I are united in holy matrimony.

DESMOND
Say no more.

Stanley is casing the restaurant as Irene pours them a couple of cups of coffee.

DESMOND
(showing credentials)
Federal Bureau of Investigation, Special Agent Chet Desmond. I'd like to ask you a few questions about Teresa Banks. Jack said you knew her. How well?

IRENE
She only worked here a month. Nice girl. Never seemed to get here on time though. Ask me she had a little problem with --

She makes a sniff to indicate a "cocaine problem."

IRENE (CONTINUED)
Came looking for a job with a friend of hers. Pretty girl. Could've been her sister.

DESMOND
What happened to her?

IRENE
There was only one job. Teresa took the
(more)

(CONTINUED)

21. CONTINUED:

IRENE (continued)
job. Her friend took a hike. Never saw her again.

DESMOND
Did you ever see Teresa take cocaine?

IRENE
No.

DESMOND
Do you take cocaine, Irene?

IRENE
No, I do not. I never took cocaine or any other drugs. I don't take drugs.

STANLEY
Nicotine is a drug. Caffeine is a drug.

IRENE
Who's Shorty? Those drugs are legal.

DESMOND
He's with me.
(back on the track)
Anything you would like to tell us about Teresa Banks that would help us out?

IRENE
I've thought about that. I think her death is what you would call a "freak accident."

DESMOND
Thanks.

An OLD GUY, long and skinny, smoking, gets Desmond's attention.

OLD GUY
You talking about that little girl that was murdered?

DESMOND
You have something to tell us?

OLD GUY
Yeah.

DESMOND
What?

21. CONTINUED:(2)

OLD GUY
I can tell shit from shinolah. Gets me along way down that road.

Desmond moves away from him.

STANLEY
You think we ought to question him?

Desmond looks down at the coffee cup in Stanley's left hand.

DESMOND
What time is it, Stanley?

Stanley checks his watch pouring hot coffee on himself.

STANLEY
Oh...

Desmond guides his laugh into a cough.

STANLEY
(looking at his watch while his legs burn)
Agent Desmond, it's...

DESMOND
It's late, Sam.

STANLEY
(to himself as he dabs his pants with napkins)
It's not late, it's early. Really early.

Irene comes up to them with her purse in her hand . She is going off duty.

IRENE
You know, I never told anybody, but once for about three days, just before her time, Teresa's arm went completely dead.

DESMOND
What do you mean?

IRENE
Her left arm. It was numb. She said she couldn't use it. Said it had no feeling. Probably from the drugs she was taking.
(after a beat)
I just thought I ought to tell you.

21. CONTINUED:(3)

DESMOND
Thanks.

Stanley watches her leave.

STANLEY
I doubt it was drugs, more likely a problem with a nerve. I could recheck the arm for injuries, but for real nerve work we are going to have to take the body back to Portland.

DESMOND
I think that's a good idea.

22. EXT. HAP'S DINER - NEAR DAWN

As Desmond and Stanley head towards their car.

DESMOND
I think we should see the sun rise at the Canyon Trailer Park.

STANLEY
Are you speaking to me in a code?

DESMOND
No, Sam, I'm speaking plainly and I mean just exactly what I say.

STANLEY
In that case, we should go to the Canyon Trailer Park.

Irene walks past them and towards the parking lot.

STANLEY AND DESMOND
Thanks, Irene. Good...
(catch themselves)
Good morning.

STANLEY
Thank god it is morning.

23. EXT. CANYON TRAILER COURT - DAWN

Desmond and Stanley drive thru to the manager's trailer which is surrounded by a small white picket fence. They park and step to the trailer. Desmond knocks twice on the door. From inside they hear a voice that makes Cole's voice sound like a whisper.

VOICE
OH, GOD, WHAT... WHAT..

(CONTINUED)

23. CONTINUED:

Just then Desmond and Stanley notice a sign on the door that reads.

"DO NOT EVER DISTURB BEFORE 9 A.M..... EVER"

VOICE
CAN'T YOU READ!

STANLEY
Nine's really late. We are really early.

They both fumble for their badges as they hear the manager coming closer to the door. They meet the manager, CARL RODD.

CARL
God damn, this better be important.

He stops in the middle of this when he sees the badges.

DESMOND
Federal Bureau of Investigation, Special Agent Chet Desmond and Agent Sam Stanley. Sorry to disturb you, but we would like to see Teresa Banks' trailer, please.

CARL
More popular than Uncle's Day at a whorehouse.
(takes one step out of his trailer)
GOD DAMN, THAT MORNING SUN IS BRIGHT! BLUE BRIGHT.

Carl steps thru the little picket fence's gate and leads them towards Teresa's Trailer.

CARL (Continued)
Mrs. Simmons owns the trailer and she lives in town. Teresa rented it about a month ago.

DESMOND
Did she have someone with her?

CARL
Right. She had a friend with her. The friend took off.

DESMOND
Was there an argument?

23. CONTINUED:(2)

CARL
Not that I know of. But arguments do happen, don't they?

DESMOND
Yes they do. Did she have visitors?

CARL
No, hey, I already told this whole damn thing to Sheriff "Not-Quite-Able"... Here's the trailer now.

He swings open the door.

CARL (Continued)
And this is exactly the way she left it. I never touched a GOD DAMN THING.
(frustration rising)
GOD!

Desmond and Stanley go in.

24. INT. TERESA'S TRAILER

Desmond smells the room. He and Stanley look around. Stanley leans over to Desmond.

STANLEY
(whispers)
She lived alone.

DESMOND
She must have known someone.

Desmond notices her personal effects on the dresser, but no ring.

DESMOND (Continued)
You better dust this place, Sam.

STANLEY
I'll get my kit.

25. EXT. CANYON TRAILER COURT

Stanley walks towards the car. He writes in his note book.

STANLEY
(to himself)
5,600 dollars.

26. INT. TERESA'S TRAILER

Desmond notices a picture hanging on the wall. Takes the picture down and looks at it thru his magnifying glass.
(more)

26. CONTINUED:

INSERT - PICTURE

Teresa Banks is wearing a ring.

BACK ON THE SCENE

Stanley returns with his equipment. Desmond shows him the photograph.

DESMOND
Take a look at this.

STANLEY
She's wearing a ring.

Stanley studies it.

DESMOND
My guess is there isn't enough detail in the photo to get an idea of the design on the ring, but we should do a blowup of this anyway.

STANLEY
(squinting at the picture)
May I see the magnifying glass, Agent Desmond?
(takes a look, then looks at Desmond)
There doesn't seem to be enough detail in the photo to ascertain the design on the ring.

Carl leans in from outside.

CARL
I'm gonna make myself some Good Morning America. You want some?

Both nod "yes".

DISSOLVE TO:

27. INT. TERESA'S TRAILER - LATER

Stanley is finishing up his work. Carl brings them their coffee. Desmond tastes the coffee under Sam's watchful eye.

DESMOND
You weren't kiddin'. This stuff's got the sting of the forty-eight hour blend.

(CONTINUED)

27. CONTINUED:

CARL
That's right. That's the best coffee you're gonna get around here.

STANLEY
(watching Desmond drink)
We really do need a good "wake me up," don't we, Agent Desmond?
(after a long look from Desmond)
We really do need a good "wake me up," don't we, Agent Desmond?

A WOMAN sticks her head into the trailer. She has an ice pack over one eye and a load of idle curiosity. Desmond notices her.

DESMOND
Did you know Teresa Banks?

She just nods in the negative and leans back out. Behind her is Deputy Cliff, who looks into the trailer.

CLIFF
Hey, how's J. Edgar doin'?
(to Carl)
Bet you appreciate them bustin' your mornin' in half, eh, Carl? Bet they woke you up.

CARL
They're only doing their job.

DESMOND
What are you doing here in the trailer court, Deputy?

CLIFF
Maybe I just live here, what do you think about that?

DESMOND
Can I ask you where you were the night Teresa Banks was murdered?

CLIFF
You can tell J. Edgar that I was at a party and I got fifteen fuckin' witnesses.

CARL
Maybe if you did a little less partyin' that little girl would still be alive.

(CONTINUED)

27. CONTINUED:(2)

CLIFF
Is that right, Mr. Jack Daniels?

DESMOND
Did you know Teresa Banks?

CLIFF
Got a couple of cups of coffee at Hap's from her. That's it. By the way where do you get off questioning a lawman? I could ask you the same question.

DESMOND
No you couldn't.

Chet steps towards Cliff who looses his balance and has to step off the trailer steps.

28. EXT. CANYON TRAILER COURT - SAME

Desmond stands in the doorway of the trailer and watches Cliff get into his car and drive to work.

Stepping away from the trailer Desmond spots something underneath. He bends down and retrieves a *Titleist Golf Ball.*

DESMOND
Is there a golf course around here?

CARL
Not a lot around here, no. Got some clubs, but not very many fellas with balls.

Desmond drops the ball in a plastic bag and gives it to Stanley who puts it in his kit. Desmond turns to Carl.

DESMOND
Thanks for your help, Carl. Sorry we woke you up.

CARL
That's alright. I was having a bad dream. I was dreamin' about a joke with no punchline.

Desmond and Stanley nod to Carl and walk to their car.

STANLEY
I couldn't help but notice that you had a suspicion that Deputy Cliff was the murderer. You did think that, didn't you, Agent Desmond?

(CONTINUED)

28. CONTINUED:

DESMOND
He's not the murderer.
(after a beat)
But he is a bozo.

STANLEY
Yes, he is like a clown.

Desmond walks around the car to the drivers' side and gets in.

29. EXT. SHERIFF'S STATION - MIDDAY

The FBI MOBILE CRIME VAN sits outside as Desmond and Stanley pull up.

30. INT. WAITING ROOM , SHERIFF CABLE'S OFFICE - DAY

Cable and Cliff meet Desmond and Stanley as they come in the door. The CRIME VAN DRIVER sits nearby. The secretary is behind her desk.

CABLE
What the hell is that thing doing out there? You're not taking that body anywhere.

DESMOND
We're taking the body back to Portland and there's not a thing you can do about it.

CABLE
Maybe not a thing, but maybe two things.

DESMOND
Teresa Banks had a ring. Any idea what happened to it?

CABLE
We got a phone, here, that's got a little ring.

DESMOND
(turning to Stanley)
Sam, get the body and put it in the van.
(to Cable)
Sheriff Cable, where were you the night Teresa Banks was murdered?

CABLE
(flexing the muscles in his arm)
My alibi is as strong as these bands of steel.

(CONTINUED)

30. CONTINUED:

He reaches out and stops Stanley from going out to get the body. Cable smiles menacingly at Desmond.

CABLE (CONTINUED)
Cliff told me you asked him the same thing. Why don't we step around back and we'll have our final "discussion" out doors.

Cable exits followed by Cliff and the giggling secretary.

STANLEY
(coming close to Desmond)
When he says, "Discussion," how do you take that, Agent Desmond?

DESMOND
I don't take it, Sam. I give it.

31. EXT. BEHIND THE SHERIFF'S STATION - DAY

Desmond, Cliff, Stanley, Cable, the secretary and the FBI van driver all have stepped outside by the pile of iron bars.

CABLE
Now, J. Edgar, I'm going to take off my badge, here. Do you mind?
(takes his badge off)
The only way you're going to get that body is over mine.

He picks up a steel bar and bends it ala the picture in his office.

CLIFF
(to Desmond)
You try that you little monkey.

DESMOND
I think I'll take off my badge as well.

Desmond takes his coat and badge off. Cable takes his shirt off and Desmond follows. Cable is bare-chested and Desmond is in FBI issue underwear.

Desmond goes to pick up an iron bar and Cable hits him with a sucker punch. As Desmond bends away from this Cable rushes at him. Desmond stops him with a few well placed punches to his face. Cable falls down and Desmond stands over him. Chet picks up the steel bar and bends it. He then tosses the bar away.

Cable stands up and rushes at Desmond who flips and flops him around. Cable tries one more grand roundhouse punch which Desmond expertly

(more)

(CONTINUED)

31. CONTINUED:

ducks.

DESMOND
(eyeing Cable's glass jaw)
This one's comin' from J. Edgar.

Desmond blasts him in the jaw and Cable goes over - lights out, all systems down.

The no longer giggling secretary and Cliff stand and stare. Desmond looks at them.

DESMOND
Who's next?

After a moment of unbearable humiliation they shuffle away.

DISSOLVE TO:

32. EXT. SHERIFF'S STATION - AFTERNOON

Stanley and the driver finish loading the body into the van. Desmond and Stanley talk.

DESMOND
Take the van back to Portland, Stanley. I'm going to take one more look at the trailer park.

They walk towards the van until Stanley stops.

STANLEY
(confidentially)
One thing that has been troubling me. That lamp at the diner. Do you think they were working on it for esthetic reasons or was their work due to faulty wiring?

DESMOND
Faulty wiring.

STANLEY
Esthetics are subjective, aren't they, Agent Desmond?
(extends his hand)
I'm Sam Stanley. If you ever need me.

DESMOND
Thanks, Sam, for the good work. You have a good eye for detail.

32. CONTINUED:

STANLEY
We do notice things, don't we, Agent Desmond? Are you going back to the trailer park for the Blue Rose?

Desmond smiles at Stanley as they shake.

DESMOND'S POV

As he enters the van Desmond can barely make out what Stanley says as he points to the driver.

STANLEY
(very muffled)
83,000 dollars.

33. EXT. THE TRAILER COURT - DAY

Desmond is standing in front of Teresa's trailer with Carl Rodd.

CARL
(motioning behind and to the right of Teresa's trailer)
And that's Deputy Cliff's trailer over there. The red one.

CHET
Right.

CARL
I'll be in my trailer if you need me.

Carl walks away towards his trailer. Desmond walks over and around Cliff's red trailer. He gets a strange feeling. He looks past Teresa's trailer to the edge of the trailer park, where he sees a HAND appear in the window of a trailer. Then the hand disappears.

Desmond walks to that trailer. He knocks on the door but no one answers. He looks under the trailer and sees a mound of dirt with a small indentation at the top. In the indentation is *Teresa Banks' ring*. As he reaches out and touches it, *he disappears*.

34. INT. GORDON COLE'S OFFICE, PHILADELPHIA - DAY

Cole and ALBERT ROSENFIELD talk.

COLE
EVERY SYLLABLE OF EVERY WORD IS THE SOUND OF TWO HANDS CLAPPING. IS THAT WHAT YOU SAID, ALBERT?

34. CONTINUED:

ALBERT
Six to eight hands clapping. I was referring to the possibility of a little silence.

The phone rings and Cole answers it.

35. INT. PHILADELPHIA FBI OFFICES

AGENT DALE COOPER, in the doorway across the hall, talks to DIANE in the next room. While he talks he does some isometrics against the door frame.

COOPER
I know you haven't changed your hair and I've seen that beautiful dress before, but I must say, Diane, you look sensational today.

Diane says something else that we cannot hear.

COOPER
(enjoying this)
No, I am not trying to buy time. It's Thursday and I know you have changed something in the room. ... and this time you've done very well...
(stalling)
And I am going to tell you exactly what it is... in a moment... you have moved....
(snaps his fingers)
Got it! It's the clock, you've moved it 12 inches to the left.
(a laugh)
Another triumph for the dashing Agent Cooper. And you, Diane, now have to clean the coffee cup, get fresh ground coffee from Sally and make a damn great pot of coffee.

Cooper with a triumphant smile walks over to join Cole and Albert. But Cole's stern look takes his smile away.

COOPER
What is it, Gordon?

COLE
COOP, AGENT CHET DESMOND HAS DISAPPEARED. GONE LIKE THE WIND IN DEER MEADOW.

36. INT. SAM STANLEY'S APARTMENT, SPOKANE - DAY

All around the walls of Stanley's apartment are work benches with adding machinery sitting on top of them. In the middle of the room is a portable, plastic pool, with milky white water and crystallized salt formations clinging to the sides like quartz rocks. From one odd looking piece of machinery there are wires which extend into the pool.

Cooper's eyes go to the pool and back to Stanley as Sam talks about Desmond.

STANLEY
Agent Chet said he wanted to check the trailer court one more time. He had me drive the van with the body back here. Which we did. It was 105 miles.

COOPER
Anything else?

STANLEY
Did Gordon show you a woman named Lil?

COOPER
I'm up to speed, Stanley.

STANLEY
Agent Chet wouldn't tell me what the Blue Rose meant.

COOPER
And neither will I.

STANLEY
(understanding)
Oh, alright.
(reflecting)
You know, I liked Agent Desmond. He had his own M.O.

Stanley turns to one of his work tables and shows Cooper the Whiteman machine.

STANLEY
I cracked the Whiteman case with this.

COOPER
(trying to stop him)
Stanley, I heard all about it.

STANLEY
No one could've found those splinters without a machine like this and no one
(more)

(CONTINUED)

36. CONTINUED:

STANLEY (continued)
has a machine like this.

COOPER
Tell me about the letter.

STANLEY
Take a look at this. Chet and I found it under Teresa Banks' ring fingernail.

Cooper looks under the microscope to see the letter they found on Teresa.

COOPER
And no one found the ring?

STANLEY
No, sir, we did not.

Cooper straightens up from the microscope. Stanley extends his hand.

STANLEY
I'm Sam Stanley, if you ever need me.

37. EXT. CANYON TRAILER COURT - DAY

Carl Rodd shows Cooper to Teresa's trailer.

CARL
GOD. I'm beginning to lose faith in the United States Government and that includes the telephone system. Don't you folks talk to one another. That's her trailer there and I haven't touched a god damn thing. Agent Chet Desmond come by a second time and asked to see Deputy Cliff Howard's trailer
(gestures to the red trailer)
... which I showed him. I went back to my trailer...
(gestures back to his)
After that I never saw him again.

COOPER
Thank you, Carl.

Cooper starts walking in the opposite direction from Cliff's trailer picking up on the same odd vibe that struck Desmond.

CARL
(turning back)
That's not the way to Cliff's trailer. I told you.

37. CONTINUED:

COOPER
I am not going to Cliff's trailer.

CARL
Well, where are you going?

COOPER
I am going over here.

CARL
(coming along with him)
God damn, you people are confusing.

Cooper reaches a pack of dirt which is now creased with tire tracks.

COOPER
What was here, Mr. Rodd?

CARL
A trailer was here. What the hell do you think?

COOPER
Can you tell me who's trailer it was... and who stayed in the trailer?

CARL
An old woman and her grandson.

COOPER
Can you tell me what their names were?

CARL
Chalfont. Weird. Chalfont was the name of the folks that rented the space before they did. Two Chalfonts.

Cooper kneels to examine the tracks left by the exited trailer. *As he kneels and inspects the tracks he is overcome by the presence of SOMETHING.*

Cooper struggles to his feet and looks around. Under a tree and close to the tracks is a car.

COOPER
Is that Agent Desmond's vehicle?

CARL
Yep, it sure is.

Cooper walks to it.

AT DESMOND'S CAR

37. CONTINUED:(2)

Cooper inspects the car. Coming around to the front of the car he notices the windshield. On the windshield someone has written the words, *Let's Rock."*

38. EXT. WIND RIVER, NEAR DEER MEADOW - AFTERNOON

Cooper stares into the stream.

COOPER
(dictating into his recorder)
Diane, it's 4:20 in the afternoon. I am standing here at Wind River where they found the body of Teresa Banks. Diane, this case has got a strange feeling for me. Not only has Agent Chester Desmond disappeared but this is one of Cole's Blue Rose cases. The clues that were found by Agent Desmond and Agent Stanley have led to dead ends. The letter below the fingernail gives me the feeling that the killer will strike again. But like the song says," ... who knows where or when."

39. EXT. TWIN PEAKS - DAY

Shot of the Twin Peaks Sign. Then on screen it reads:

TWIN PEAKS ONE YEAR LATER -

EXACTLY SEVEN DAYS BEFORE THE MURDER OF LAURA PALMER

40. EXT. THE PALMER HOUSE - DAY

LAURA PALMER walking towards us. The picture of a Homecoming Queen.

41. EXT. FBI HEADQUARTERS, PHILADELPHIA - DAY

Re-establish. On screen it reads:

"PHILADELPHIA, PENNSYLVANIA"

42. INT. COLE'S OFFICE

Cooper talks with Cole.

COOPER
Gordon, it is 10:10, on February 15th.

42. CONTINUED:

GORDON
SO?

COOPER
I was worried about today from the dream I told you about.

COLE
RIGHT.
(not sure what to say)
GOOD WORK.

Cooper looks at the calendar in the room and checks his watch. He walks from the room.

43. INT. HALLWAY BELOW THE SURVEILLANCE CAMERA - SAME

Cooper stares into the lens of the camera for a moment. Then sprints to the Surveillance Room.

44. INT. SURVEILLANCE ROOM

Cooper stares at the monitor. Sees nothing on the screen but an empty hallway.

45. EXT. BUENOS AIRES HOTEL - DAY

Nice sunny day. The city in all its glory. On screen it reads:

"BUENOS AIRES"

46. INT. BUENOS AIRES HOTEL - DAY

PHILLIP JEFFRIES checks into the hotel.

HEAD CLERK
Here's your key, Mr. Jeffries. I hope you enjoy your stay here at The Palm Deluxe.
(grabs a note)
This is for you. The joven... ah... young lady... she left it.

Rings the bell. A BELLHOP appears. Young, sweating, and eager. Jeffries hands him the key.

BELLHOP
612 --- very nice.

He picks up Jeffries' bag and heads for the elevator.

47. INT. HALLWAY BELOW THE SURVEILLANCE CAMERA - SAME

Cooper runs out to the hall again stares into the camera. He stays there for a moment then runs back to the Surveillance Room.

48. INT. SURVEILLANCE ROOM - SAME

Cooper stares at the monitor which still shows an empty hallway.

49. INT. HALLWAY BELOW THE SURVEILLANCE CAMERA - SAME

BACK ON COOPER

He runs back out the door into the hallway. Behind him at the end of the hall a door opens and *Phillip Jeffries who moments ago was in Buenos Aires* enters the hallway headed towards Cooper, but Cooper doesn't see him because he is staring intently into the camera as he has done twice before.

50. INT. SURVEILLANCE ROOM - SAME

Cooper races into the room and stares into the monitor.

51. ON THE MONITOR

This time Cooper is amazed to see himself staring into the camera, and behind him is Phillip Jeffries coming towards him and the camera. On the screen Jeffries walks past Cooper.

COOPER
(shouting)
Gordon.

Cooper runs into Gordon's office.

52. INT. GORDON'S OFFICE

As Cooper gets to Gordon's office, Albert and Cole are standing there staring bug eyed at Phillip Jeffries.

COLE
PHILLIP!

Albert stands up.

ALBERT
Phillip!

Jeffries moves into the room. Cooper steps into the office.

COOPER
Phillip?

COLE
COOPER, MEET THE LONG LOST PHILLIP JEFFRIES. YOU MAY HAVE HEARD OF HIM AT THE ACADEMY.

Jeffries stares at the threesome.

(CONTINUED)

52. CONTINUED:

JEFFRIES
I'm not going to talk about Judy. Keep Judy out of this.

COOPER
But...

Cole calms Cooper.

COLE
STAND FAST, COOP.

JEFFRIES
(pointing at Cooper)
Who do you think that is there?

ALBERT
(trying to calm Jeffries)
Sufféred some bumps on the old noggin', eh, Phil?

COLE
WHAT THE HELL DID HE SAY?
(pointing at Cooper)
THAT'S SPECIAL AGENT DALE COOPER.
(focusing on Jeffries)
ARE YOU OKAY, JEFFRIES? WHERE THE HELL HAVE YOU BEEN?

JEFFRIES
I want to tell you everything, but I don't have a lot to go on. But I'll tell you one thing: Judy is positive about this.

ALBERT
How interesting. I thought we were going to keep Judy out of this.

Jeffries stumbles to a chair.

JEFFRIES
Listen to me carefully. I saw one of their meetings. It was above a convenience store.

ALBERT
Who's meeting? Where have you been?

COLE
FOR GOD SAKES, JEFFRIES, YOU'VE BEEN GONE DAMN NEAR TWO YEARS.

(CONTINUED)

52. CONTINUED:(2)

JEFFRIES
It was a dream.
(takes Albert by the arm)
We live inside a dream.

ALBERT
And it's raining Post Toasties.

JEFFRIES
(shouting)
NO, NO. I found something... in Seattle at Judy's... And then, there they were...

Albert is about to say something, but is stopped by Cole's gentle pressure on his arm.

JEFFRIES
They sat quietly for hours.

53. INT. ROOM ABOVE THE CONVENIENCE STORE - DAY

SIX PEOPLE in a large, barren, filthy room. Cheap plastic storm windows flap in the cold wind. In the foreground the Man from Another Place (Mike) and BOB sit at a formica table. Behind them on plastic torn chairs huddle MRS. TREMOND and her GRANDSON. TWO BIG WOODSMEN with full beards sit quietly.

FIRST WOODSMAN
(subtitled)
We have descended from pure air.

MAN FROM ANOTHER PLACE
(subtitled)
Going up and down. Intercourse between the two worlds.

BOB
(subtitled)
Light of new discoveries.

MRS. TREMOND
(subtitled)
Why not be composed of materials and combinations of atoms?

MRS. TREMOND'S GRANDSON
(subtitled)
This is no accident.

MAN FROM ANOTHER PLACE
(subtitled)
This is a formica table. Green is its color.

(CONTINUED)

53. CONTINUED:

He touches the table.

FIRST WOODSMAN
(subtitled)
Our world.

MAN FROM ANOTHER PLACE
(subtitled)
With chrome. And everything will proceed cyclically.

SECOND WOODSMAN
(subtitled)
Boneless.

MIKE
(subtitled)
Yes, find the middle place.

Bob begins to scream with anger.

BOB
(subtitled)
I HAVE THE FURY OF MY OWN MOMENTUM.

TREMOND'S GRANDSON
(subtitled)
Fell a victim.

The Man From Another Place raises his hand.

MAN FROM ANOTHER PLACE
(subtitled)
Fire Walk With Me.

Bob claps his hand and a circle of fire appears in the room.

BOB
(subtitled)
Fire Walk with Me.

THROUGH THE CIRCLE

We see the RED ROOM.

ON THE SCENE

Bob crawls into the Red Room and Mike starts to yell and leaps in after him.

SECOND WOODSMAN
(subtitled)
Thus time moves on.

54. BACK IN THE FBI OFFICE

JEFFRIES
I followed.

Jeffries begins to cry quietly at his table.

JEFFRIES
(to himself)
The ring... ring...

COLE
(hinting)
ALBERT, I'LL TAKE THAT SECOND MINERAL WATER.

After a hesitation, Albert gets the "message" and discreetly leaves the room.

COLE (CONTINUED)
PHILIP, LET'S CALM DOWN AND GET ALL OF THIS INTERESTING STORY ON PAPER.

Cole tries to raise someone on the intercom but it doesn't seem to have any juice.

COLE (CONTINUED)
(into the speaker)
HELLO... HELLO.

He is getting nothing. The static begins to build on the intercom. The wiring in the wall and the flourescent lights start to hum as well.

COLE (CONTINUED)
LET ME HEAR SOME GOOD NEWS. MY DEVICE IS FAULTY. WHERE THE HELL IS THE SOUND IN THIS THING?
(pounds on the intercom)
MAYDAY...

Hearing "May," Jeffries turns and stares at a calendar on the wall. Move into Jeffries.

JEFFRIES
May? 1989?

CLOSEUP: JEFFRIES

Staring at the calender. It is 1989.

BACK ON THE SCENE

Cooper looks out of the room to see if anyone is coming to help Cole who

(more)

(CONTINUED)

54. CONTINUED:

is still trying to get the intercom to work. The static grows even louder.

COLE
WHAT... AM I ALONE?

Cole turns back to Jeffries. But there is no one there. *Jeffries is gone.* Papers from Cole's desk are now sticking to Jeffries' chair.

COLE
HE'S GONE.

COOPER
(coming back into the room)
What?

COLE
ALBERT, COME BACK HERE. HE'S GONE. CALL THE FRONT DESK.

ALBERT
(on the phone)
I've got the front desk right now. He never was here. No record of him entering the building.... and the doctors should be here any minute.

COLE
(frustration building)
GREAT. I, MYSELF, AM GOING TO BE READY FOR THEM.

COOPER
What's going on?

Albert rushes back into the room.

COLE
QUICKLY MEN ...WORD ASSOCIATION, COOP. WHAT ARE YOU THINKING ABOUT RIGHT NOW?

COOPER
Teresa Banks.

COLE
ALBERT?

ALBERT
Tylenol.

COLE
(to Cooper)
WHY ARE YOU THINKING ABOUT TERESA
(more)

(CONTINUED)

54. CONTINUED:(2)

COLE (continued)
BANKS, COOP?

COOPER
It was a year ago today that Teresa Banks was killed. I'm wondering if the murderer will ever kill again.

COLE
ALBERT, WHY TYLENOL?

ALBERT
No offense, sir, but after a day with you it is mandatory.

55. INT. BUENOS AIRES HOTEL CORRIDOR - SAME

Jeffries is suddenly standing in the second story hallway of the Buenos Aires Palm Deluxe Hotel. The wall behind him is seared black and smoking. A terrified MAID is whimpering and scampering away from Jeffries trying to stave away an epileptic fit. She is looking at him like he is the devil personified.

The bellhop had run further away, but has turned back to see Jeffries reappear. He is afraid to come any closer.

JEFFRIES
(to Bellhop)
Hey... hey....

BELLHOP
(half crying)
Oh, Mr. Jeffries. De shit it come out of my ass! Santa Maria, where did you go?

They stare at each other as the blackened wall continues to smoke.

56. INT. SURVEILLANCE ROOM - DAY

Cooper and Cole sit in front of the monitor. Cooper plays back the surveillance tape. It shows Jeffries coming up behind Cooper. Then moving past him. Cooper turns to Cole.

COOPER
He was here.

DISSOLVE TO:

57. EXT. HAYWARD HOUSE

Laura Palmer continues down the sidewalk towards us.

On screen it reads:

(CONTINUED)

57. CONTINUED:

"THURSDAY - SEVEN DAYS BEFORE"

Laura stops and turns. We suddenly find ourselves in front of the Hayward House.

LAURA
Donna?.... Donna?...

LAURA'S POV

DONNA HAYWARD gathering her books and coming out the door.

DONNA
Just a minute, Laura.

58. ON THE SIDEWALK

Donna joins Laura.

LAURA
If I am going to get through math today, you're going to have to bring me up to speed quick.

DONNA
You didn't do your homework?

LAURA
Noooo...

DONNA
(a pal)
Okay, this test is going to be about the theorems I told you about last week. You remember the...

LAURA
Don't tell me now. Tell me right before the test. I won't be able to remember long enough.

DONNA
You graduating this year will be proof that miracles happen.

LAURA
Thanks.

Laura tweaks Donna's cheek.

DONNA
James called me last night looking for you.

58. CONTINUED:

LAURA
When?

DONNA
The usual, 9:15.

LAURA
He probably wanted to drive over.

DONNA
Were you with Bobby? Or are you two still fighting?

LAURA
No, and yes. I don't know what I'm going to do about Bobby. I know he is seeing someone else and that's okay with me, and he thinks I'm seeing someone else and that's not okay with him.

DONNA
Are you going to tell him about that "someone else?"

LAURA
I don't know what to do.

DONNA
You know what your problem is?
(smiles)
You're just too adorable ...

LAURA
(smiles back)
You know, I think you're right. I'm just too adorable.

Donna grabs her and shakes her shoulders.

DONNA
(sing-song)
Laura Palmer, you're just too adorable.

LAURA
(joining her - laughing)
I'm just too adorable. I'm just too adorable.

They continue up the sidewalk laughing.

59. EXT. TWIN PEAKS HIGH SCHOOL - DAY

Establish.

60. INT. TWIN PEAKS HIGH SCHOOL - DAY

On Laura and Donna as they walk in.

FIVE of their ADMIRERS watch Laura and Donna with love and worship. They sing a kind of pining but cool CHANT with knees bent and arms outstretched.

ADMIRERS
"Laura....Donna... Laura... Donna... "

On Donna as they continue down the hall. A cool MIKE NELSON snaps his fingers ala Bobby for Donna to come to him. Without missing a beat Donna changes directions. Mike has to hustle to catch up with her.

MIKE
(putting his arm around Donna)
That's why you need a real man, Babe, you're tough to handle.

DONNA
And you're the real man?

61. INT. OUTSIDE THE GIRL'S BATHROOM

JAMES HURLEY moves up behind Laura and pushes close to her.

LAURA
James...

JAMES
Laura, I'll meet you at 2:30 after phys. ed.

LAURA
Okay.

James smiles and walks off. Laura enters the girls' room.

62. INT. GIRLS' ROOM - DAY

Laura ducks into a stall and does a quick hit of cocaine. The school bell rings simultaneously.

63. INT. HALLWAY IN FRONT OF TROPHY CASE - SAME

BOBBY BRIGGS saunters into school - late as usual. The corridor is empty. Everyone else is in class. He walks to Laura's portrait in the trophy case. Kisses the glass protecting it.

BOBBY
Hey, Baby.

He continues on happy and ultra-cool to his class.

DISSOLVE TO:

64. SCHOOL CLOCK

It reads: 2:30.

65. INT. CUSTODIAN'S ROOM - DAY

James waits for Laura amidst the cleaning drums and brooms. The door swings open and Laura slides in wearing only a towel. They embrace in the half light.

JAMES
Laura, do you love me?

LAURA
Yes, I love you. I've told you, but it doesn't really matter.

JAMES
Why? It does.

LAURA
No, it doesn't... just kiss me.

JAMES
It does matter. We're in love.

LAURA
James, you don't know what you are talking about. Quit trying to hold on so tight. I'm gone... long gone like a turkey through the corn.

JAMES
You're not a turkey. A turkey is one of the dumbest birds on earth.

LAURA
(small smile)
Gobble, gobble, gobble.

He smiles. She kisses him and he responds.

JAMES
Don't ever leave, Laura, ever. I'll never leave you.

Laura moves into him. A hopeless embrace. His eyes full of hope and Laura's empty. She pulls him to the floor to make love.

66. EXT. THE HIGH SCHOOL - DAY

A bell rings and, after a moment, STUDENTS and TEACHERS start to move out. Bobby catches up with Laura and Donna.

(CONTINUED)

66. CONTINUED:

BOBBY
Where were you for the last hour? I've been lookin' for you?

LAURA
I was right behind you, but you're too dumb to turn around.
(laughing with Donna)
If he turned around he might get dizzy and fall down.

Bobby grabs her roughly and spins her around. Students stop and stare.

BOBBY
(very angry)
I'M NOT KIDDIN'. WHERE WERE YOU? WHO WERE YOU WITH?

LAURA
Get lost Bobby.

BOBBY
Oh, yeah? You'll be callin' soon and maybe I'm not gonna be there.

LAURA
(very smooth, cooing)
Oh, come on, sweetie, give me one of your smiles.

Bobby can't hold onto his anger. Slowly a huge smile spreads across his face.

BOBBY
(smiling)
Love ya, Babe.

DISSOLVE TO:

67. INT. HAYWARD HOUSE, LIVING ROOM - DAY

Donna and Laura. Eating nuts. Donna is stretched out on the sofa and Laura is in a chair with her legs over the top. She is almost upside down. Nothing going on.

EILEEN HAYWARD rolls through the living room in her wheelchair and makes a quick check of the nut supply.

LAURA
Hi, E.H.

(CONTINUED)

67. CONTINUED:

EILEEN
(with a nod to Laura)
L.P.
(to Donna)
D.H.

DONNA
Mom H.

Eileen motors out.

DONNA (Continued)
(to Laura)
Are you going to see James tonight?

LAURA
Why are you suddenly so interested in who I am going to see at night? Nighttime is my time.

DONNA
You're telling me, but only because you never let me in on any of it... you're not going to see Bobby, are you?

LAURA
Maybe.

DONNA
Oh god, Laura.

LAURA
Well, why not?

DONNA
Because Bobby is a loser, you said so yourself. He's a goon.
(she sighs to herself)
James is the one.
(getting very dreamy)
He loves you with that "lasting love" ... "true love."

Laura looks at Donna.

LAURA
Yes, James is very sweet. Why don't you get out your violin, Donna?

DONNA
Sweet? God, he's gorgeous.

LAURA
James is very sweet and very gorgeous.

(CONTINUED)

67. CONTINUED:(2)

Donna drifts off.

DONNA
I wonder if Mike could ever write a poem?

Both of them drift off.

DONNA (Continued)
Do you think that if you were falling in space you would slow down after a while or go faster and faster?

LAURA
Faster and faster. For a long time you wouldn't feel anything. Then you would burst into fire... forever.

Donna studies her friend and thinks about what she has said. After a beat.

DONNA
Maybe I better start *our* homework.

LAURA
Okay, I suppose I should go home.

DONNA
Call me.

LAURA
Sure. What do you want me to call you?

DONNA
Call me anything just don't call me late for dinner.

They laugh.

68. EXT. PALMER HOUSE - DAY

Laura coming home from Donna's.

69. INT. PALMER HOUSE

Laura comes in the front door. No one seems to be home.

LAURA
Mom... Mom?

No answer - she heads up to her room.

70. INT. PALMER HOUSE, STAIRS AND FAN

Laura moves up to her bedroom.

71. INT. LAURA'S ROOM - DAY

Laura comes into her room and drops her books on her bed. She goes to the window and opens it - takes a package of cigarettes out, pulls one out and lights it.

She goes to her "public" diary which she keeps on her desk. Opens it to page one takes out a packet full of cocaine. Like a pro she takes out her "cocaine gadget" from her purse and takes a snort. Then another. Big sigh of relief.

Now she moves to her "private" diary behind her dresser - gets a pen, ready to write and starts to freak out. *Pages are missing.* First, she discovers one, then more.

Laura panics. Dropping her cocaine gadget back into her purse and taking her private diary, she sprints from the room.

72. INT. PALMER HOUSE, ENTRANCE WAY - DAY

Laura runs down the steps nearly colliding with her mom, SARAH PALMER, coming home with a load of groceries. A cigarette in her mouth.

SARAH
Laura, honey...
(smoke going into her tearing eyes)
Cigarette... cigarette...

Laura takes it our of her mouth.

LAURA
Can I take the car?

SARAH
Sure honey, what's the hurry?

LAURA
I forgot my books at school.

Laura runs from the house.

SARAH
Laura.

LAURA
What?

Laura looks back to see her mom dangling the car keys in front of her. Laura comes back to get the keys still holding the burning cigarette. Sarah sternly takes the cigarette from Laura's hand. As they make the exchange.

SARAH
You'll never be a smoker if you don't
(more)

(CONTINUED)

72. CONTINUED:

SARAH (continued)
start. I mean it.

Takes a drag. With barely a nod, Laura is gone.

73. EXT. TWO LANE BLACK TOP IN LOTOWN - DAY

Laura speeds through Lotown in her mom's '56 Roadmaster Buick.

74. EXT. HAROLD'S SMITH'S APARTMENT - DAY

Laura skids up outside the apartment. Then backs the car up to a darker, more enclosed area amongst some trees. Cautiously, she gets out of the car and then hurries to Harold's door.

AT THE DOOR

Laura frantically knocks on the door. HAROLD SMITH answers.

HAROLD
Laura?

75. INT. HAROLD SMITH'S APARTMENT - DAY

Laura rushes past him to the sofa, opening the book for him to see.

LAURA
My secret diary. There are pages missing.

HAROLD
Who would do that?

LAURA
Bob.

HAROLD
But Bob isn't real.

LAURA
The pages are gone. That's real.

HAROLD
Maybe.

LAURA
Bob is real. He's been "having" me since I was 12.

Stunned, Harold doesn't know what to do.

LAURA (Continued)
The diary was hidden too well. He's the
(more)

75. CONTINUED:

LAURA (Continued)
only one who could know where it was. He's getting to know me, now. *He's real.* He speaks to me.

HAROLD
What does Bob say?

LAURA
(whisper)
He wants to be me... or he will kill me.

HAROLD
No... No...

LAURA
(strangely)
Oh, yes... yes...

Laura starts towards him frightening Harold.

HAROLD
What? Please.

She allows the feeling of Bob to come over her and she begins to scream. Harold steps back, but Laura grabs him. To his face with a horrifying expression on hers.

LAURA
FIRE WALK WITH ME.

She buries herself on his shoulder.

LAURA
(whispers)
The trees... the trees...

They break.

LAURA (Continued)
You have to hide the diary, Harold. You made me write it all down. He doesn't know about you. You'll be safe.

She stares at Harold. Her eyes widen, terrified with suspicion.

LAURA
You're not Bob are you, Harold?. If you are, you can kill me right now. Kill me right now, if you are.

HAROLD
Laura, no, I'm not. I'm not Bob.
(begins to shake and cry)
(more)

(CONTINUED)

75. CONTINUED:(2)

HAROLD (continued)
Poor Laura. I wish I could help you.

He holds her.

LAURA
I hate him, I hate it. Sometimes I love it. But now I'm afraid. I am so afraid.

HAROLD
But you're strong Laura... so much stronger than I... How can I help you? I can't. I can't even go outside.

Laura reaches up and tenderly touches his cheek.

HAROLD (CONTINUED)
What about James? Can't James help you? You two are so in love.

LAURA
(flat)
He's in love with a girl who's dead.
(handing him the diary)
It is dangerous for you to have it. I'm sorry.

HAROLD
(thinking only of her)
I'm so sorry, Laura.

She pulls him to her and kisses him passionately.

LAURA
I don't know when I can come back. Maybe never.

Laura slowly goes out the door. Harold can only watch.

76. EXT. HAROLD SMITH'S APARTMENT - DAY

Laura goes out to the car.

77. INT/EXT. BUICK ROADMASTER - DAY

Laura starts the car and takes a snort of cocaine.

Laura pulls out onto the highway. We stay with her watching her face - struggling with the prospects of the terrifying future.

78. INT. PALMER DINING ROOM - NIGHT

Laura rushes in to find her mom setting the table. Sarah stops and stares at Laura.

SARAH
You lied to me about those school books. I found them upstairs on your bed.

LAURA
(suspicion and paranoia)
What were you doing in my room?

SARAH
I was looking for that blue sweater that you borrowed which I found balled up in the bottom of your closet. Now why did you lie to me? Where did you go?

LAURA
I had to see Bobby. I know you really don't like Bobby, but there was a problem and I didn't think you would understand.

SARAH
Oh, honey, you don't have to lie to me. Ever. You can tell me anything. I'll understand.

LAURA
I'm sorry, Mom.

SARAH
Now hurry, dinner's almost ready. Your father says he's starving.

DISSOLVE TO:

79. INT. PALMER DINING ROOM - NIGHT

Laura is already at the table. Sarah puts the rest of the dinner on the table and sits down just as LELAND PALMER enters from the kitchen. He is *pretending he is a giant. Using a voice like a giant.*

LELAND
(big giant voice)
Hello, Laura. Hello Sarah. Where's my axe?
(singing)
"I'm hungry."

SARAH
Oh, Leland.

(CONTINUED)

79. CONTINUED:

LAURA
(embarrassed)
Dad.

LELAND
(suddenly speaking Norwegian)
Hyggelig a mote dem. Jeg Heter Leland Palmer.

Translation is: How are you? My name is Leland Palmer.

Laura and Sarah stare at him.

LELAND
The Norwegians are coming next week and I want you to learn to say what I just learned in Norwegian. So you can talk to them. I want you to learn to say, "Hello, my name is Leland Palmer."

LAURA
But my name isn't Leland Palmer.

SARAH
Neither is mine. And can't we talk about something serious for a change.

LELAND
This is serious. Mr. Benjamin Horne's got a delegation of Norwegians coming in next week and I want both of you to learn to introduce yourself. Sarah, you first.

Leland repeats his phrase for Sarah's benefit.

LELAND
Hyggelig a mote dem. Jeg Heter Leland Palmer.

Sarah stumbles through it.

SARAH
Hyggelig a mote dem. Jeg Heter Sarah Palmer.

Leland repeats his phrase back to her. Extends his hand in a friendly handshake.

LELAND
Good. We'll practice some more. Laura, now you try it.

(CONTINUED)

79. CONTINUED:(2)

Laughingly, Laura does the same thing.

LAURA
Hyggelig a mote dem. Jeg Heter Laura Palmer.

After Laura is done.

LELAND
All together now...

Leland extends a hand to each of them. An air of insanity seems to come over the Palmer dining room as they all begin to laugh hysterically and talk in broken Norwegian.

DISSOLVE TO:

80. INT. LAURA'S ROOM - LATE NIGHT

The clock reads: 11:30. Laura's hands open the window and release the screen. Laura silently sneaks out the window and down the side of her house.

81. EXT. SIDE OF THE HIGHWAY - LATER

A big semi comes to a stop at a wide spot in the road. Laura climbs into the truck.

82. INT. TRUCK - SAME

The TRUCKER smiles. Eager.

TRUCKER
Friend of Leo's, right? Partyland?

Laura begins to unbutton her blouse. Turns and sneaks a toot of cocaine.

TRUCKER (Continued)
(catching her)
Wait a minute, Leo says this is my party.

Laura puts her hand between his legs.

LAURA
If you can fuck and drive the party starts right now.

Momentarily taken aback, the trucker stares at her. Laura takes his hand and puts it on the gear shift.

LAURA (Continued)
You shift that one. This one's mine.

She climbs over on top of him.

83. EXT. THE TRUCK - SAME

The stack blows. The truck rolls away onto the road. We watch it as it moans into the distance - the sound slowly diminishing and fading.

Natures' nighttime sounds take over. Finally, we hear the hooting of an owl.

84. EXT. PHILADELPHIA FBI OFFICE - DAY

Reestablish.

85. INT. OFFICE - DAY

Albert and Cooper.

ALBERT
Cooper, the ooze of mumbo jumbo is rising up above our heads . Do you honestly think Cole's practice of word association works?

COOPER
The very fact that we are talking about word association means we are in a space that was opened up by our practice of word association. The world is a hologram, Albert.

ALBERT
Yes, it's a great big psychedelic circus ride, isn't it, Cooper.?

COOPER
Albert.

ALBERT
You said, "Teresa Banks," so you think something is going on somewhere in the world right now that is connected with her murder?

COOPER
Yes. Either right now or right when I thought it. The name and memory of Teresa Banks is haunting me. Lately I have been filled with a knowingness that the murderer will strike again. Because it is only a feeling, I am powerless to stop it. And another thing, Albert, when the next murder happens you will help me solve it.

(CONTINUED)

85. CONTINUED:

ALBERT
Let's test it for the record. Will the next victim be a man or a woman?

COOPER
A woman.

ALBERT
What color hair will she have?

COOPER
Blonde.

ALBERT
Tell me some other things about her.

COOPER
She's in high school. She's sexually active. She's on drugs. She's crying out for some help.

ALBERT
You're describing half the high school girls in America.
(off Cooper's look)
What is she doing right now?

COOPER
(closing his eyes to see a mental picture)
She is preparing a great abundance of food.

Albert lets go a small laugh of disbelief and shakes his head in exasperation.

86. EXT. DOUBLE R DINER - AFTERNOON

Establish.

87. INT. DOUBLE R DINER - AFTERNOON

Laura comes out of the kitchen stacking some of her "Meals on Wheels" on the counter.

On screen it reads:

"FRIDAY - SIX DAYS BEFORE"

NORMA JENNINGS and SHELLY JOHNSON watch from the cash register. Shelly is ringing someone out, handing back their change.

(CONTINUED)

87. CONTINUED:

NORMA
Shelly, would you give Laura a quick hand with the "Meals on Wheels?"

SHELLY
I'm kind of busy, Norma.

NORMA
You're not busy, sweetheart, now go.

With a little squeeze of the hand and a gentle shove, Norma moves Shelly towards Laura who is at the end of the counter.

The door opens to the Diner and ED and NADINE HURLEY come in. Nadine stops when she sees Norma.

NADINE
I changed my mind, I don't want any coffee, Eddie.

Nadine goes out. As she walks past Ed he looks at Norma and makes a "What can I do" gesture.

ED
Sorry, Norma.

Ed goes out.

SHELLY AND LAURA

Shelly approaches Laura sheepishly.

SHELLY
Can I give you a hand getting the dinners together?

LAURA
That's all right, Shelly. I know you have better things to do.

SHELLY
(disregarding the jab)
Norma asked me to give you a hand.

LAURA
Okay. You can help me carry them to the car.

Shelly gathers up a pile of the dinners and takes them out to the "Meals on Wheels" car.

88. EXT. THE DOUBLE R - DAY

Shelly loads her stuff in the back. She returns to the diner and Laura follows doing the same.

As Laura places her dinners in the back something catches her eye and she turns.

LAURA'S POV

Mrs. Tremond and her grandson. are standing in the parking lot staring at Laura. Mrs. Tremond waves to Laura to come over. When Laura comes to them Mrs. Tremond holds out a framed picture.

TREMOND
This would look nice on your wall.

She hands Laura the picture. It is a picture of a room with flowered wallpaper and a dark doorway in its corner. Laura's study of it is interrupted by the grandson.

GRANDSON
He's looking for a book with pages torn out. He's walking towards the hiding place. He's moving under the fan now.

ANOTHER ANGLE

Shelly comes out of the Diner with another load of meals. Laura turns back to her and then back to the Tremonds, who are walking away from her and are farther away than they realistically could be. Laura comes to Shelly in a panic.

LAURA
Shelly, you really can help me. I can't do the "Meals on Wheels" today. I just can't.

SHELLY
Okay.

Laura runs off. Shelly puts her load into the car as she watches Laura.

89. INT. DOUBLE R - DAY

Shelly goes to Norma.

SHELLY
Laura just took off. She asked me to do the run today. Should I do it?

NORMA
What's with that Laura? Yeah, sure, take a look around. There's no one here
(more)

(CONTINUED)

89. CONTINUED:

NORMA (continued)
anyway.

SHELLY
You're right. There's no one here.

NORMA
There's no one here.

SHELLY
Norma, are you alright?

Norma just turns away and picks up some dirty dishes .

NORMA
Come back as soon as you can.

SHELLY
If Leo comes here, he won't believe that I am out doing the "Meals on Wheels."

NORMA
Don't worry, Shelly, I'll handle Leo.

Shelly leaves the Diner.

ON NORMA

In the empty diner Norma walks over and sits in a booth. She studies the empty diner. After a while the cook, TOAD, calls from the kitchen. A distant forlorn call.

TOAD
Kind of quiet.

CLOSEUP: ON NORMA

She starts to cry.

90. EXT. PALMER HOUSE - DAY

Laura runs home. Holding the picture from Mrs. Tremond throughout.

LAURA
(frantic whispers)
He's looking for the book, he's going to the hiding place!

LAURA'S POV

She stops and stares. Her house suddenly looks very frightening to her. She slowly crosses her front yard and enters the house.

91. INT. PALMER HOUSE - DAY

Laura comes in the front door still holding the picture. She crosses thru the dining room.

92. INT. PALMER HOUSE, STAIRS - DAY

Laura moves ever so slowly up the stairs - the fan still and silent above her.

At the top of the stairs, she stops and stares at her bedroom door. Her whole body is shaking. Her hand goes out in front of her. She touches her bedroom door and inches it open.

93. INT. LAURA'S BEDROOM - DAY

The opening of the door reveals more and more of her room. *Suddenly it reveals Bob standing in her room at her dresser.* He has pulled the dresser away from the wall looking for something.

ON BOB

He is frozen. Smiling at her.

ON THE SCENE

With a scream, Laura bolts from her room.

94. EXT. PALMER HOUSE - SAME

Laura races out of the house still holding Tremond's picture.

95. EXT. PALMER'S NEIGHBOR'S HOUSE

Laura runs across two yards to a large tree and falls to her knees, crying. She looks up and sees her father come out the front door of her house. She watches him cross to his car and drive away.

LAURA
(frantic whisper)
What? It can't be... It can't be him... no... no...

Laura is coming apart, sobbing. Behind her, on the sidewalk, a NEIGHBOR has noticed her.

WOMAN
Laura...

A closer look reveals how upset Laura is.

WOMAN
What... Laura are you all right?

(CONTINUED)

95. CONTINUED:

Laura turns away so the woman can't see her crying. The woman takes a couple of steps off the sidewalk onto the grass.

LAURA
(trying to hold it together)
I... lost my necklace.... it must have fallen.

Laura mimes that she has found her gold half-heart necklace. She pretends to be clasping her gold half heart necklace which was already around her neck.

LAURA
(clumsily)
Oh, here it is.

Woman moves back to the sidewalk.

WOMAN
Well, I'm glad you found it, darling.

Slowly, Laura stands and moves away - leaving Mrs. Tremond's picture on the grass under the tree.

96. EXT. PALMER HOUSE

Laura stands in front of her house. Terrified.

97. INT. PALMER HOUSE - SAME

No Bob. Listens to the house ... stands in the entrance way.

98. LIVING ROOM - SAME

Laura listens. Hears nothing.

99. STAIRS AND HALLWAY

She stops and stares at the fan then slowly makes her way up the stairs towards her room.

100. INT. LAURA'S ROOM - SAME

No Bob in her room. The dresser is back in its place. Laura races out.

101. EXT. PALMER NEIGHBORHOOD STREETS - DAY

Laura runs down the sidewalk.

102. INT. HAYWARD HOUSE - DAY

Donna answers the door. Laura stands there out of breath.

(CONTINUED)

102. CONTINUED:

DONNA
Laura?

LAURA
Donna, are you my best friend?

DONNA
Of course...

Laura dives toward Donna and into a hug.

DONNA
What is it Laura? What's wrong?

LAURA
I just want a friend. Just one friend for just one minute...

DONNA
Laura, how about one friend for the rest of your whole life?

LAURA
Yes, that's what I want. Thanks D.

DONNA
Okay, L.
(looks into Laura's eyes, a step toward confronting something unspoken)
I am your friend... always. But sometimes... lately... I feel that you don't like being around me because I am so uptight.
(off Laura's look)
No, I am uptight. I hate it.. I don't want to be this way, but Laura I don't ... I mean... I'm your friend no matter what way you are.

LAURA
You know, even when I think about your face I get happier.

They go in and sit down on the couch.

DONNA
Do you want to talk?

LAURA
No, I want to smoke.

She digs for a cigarette in her purse.

(CONTINUED)

102. CONTINUED:(2)

DONNA
I'm in a mess today, too.
(takes a breath)
I'm thinking about doing it with Mike.
What do you think?

LAURA
(still looking for a cigarette)
Donna, you are such a crack up. You don't even like Mike. Is this what you are going to do to show me you are not uptight.

DONNA
This is about sex, not like.
(yells to the kitchen)
Mom, Laura's here and I think I will have one of those huckleberry muffins.
(to Laura)
You want a muffin?

LAURA
If I can smoke it.

DONNA
You want a muffin?

LAURA
Donna, you *are* a muffin.

They hear DOC HAYWARD in the kitchen. He walks in with a magician's handkerchief. With a flourish he tries to pull something out of it. Instead he stands there empty handed.

DOC
The red rose. Where is the red rose?
(frustrated)
You know the light at Sparkwood and 21? It worked right there. I just did it right there.

Laura finds a cigarette finally and lights it.

DOC
(stands and stares at Laura smoking)
Why is it that you can't smoke at your home and I'm a doctor and I don't allow smoking in my home and I let you smoke in my home?

(CONTINUED)

102. CONTINUED:(3)

LAURA
(smiling her killer smile)
Because you love me so much.

DOC
I do love you, you little smoking whipper snapper.

Eileen Hayward brings out the muffins on her lap in her wheel chair. All four have muffins.

EILEEN
These muffins each have at least seven full huckleberries in them.

While eating Doc takes out a piece of paper and stares blankly at it. The girls exchange glances about what Dad is doing as they chew on the muffins. Doc is struggling.

DONNA
Dad, what in the world are you doing?

DOC
What the hell is this?

Donna peeks over his shoulder.

DONNA
It's a prescription.

DOC
It is?

DONNA
Dad.

DOC
My handwriting is so bad that now I can't even read it. You girls better hurry up and graduate from high school so you can take care of me.

DONNA AND LAURA
We'll take care of you.

They go over to Doc and give him a knuckle rub. Eileen laughs along with the two girls. The phone rings and Doc gets it.

DOC
(on the phone)
Yep, she's right here, Leland...
(to Laura)
(more)

(CONTINUED)

102. CONTINUED:(4)

DOC (continued)
It's for you. It's your father.

Laura goes tentatively to the phone.

LAURA
Hello...

LELAND'S VOICE
Time to come home for dinner, honey.

Laura hangs up the phone.

LAURA
I gotta go.

Donna leads Laura to the door. There is something wrong and Donna is beginning to feel it. Donna tries to cheer her up.

DONNA
Goodbye, Muffin.

LAURA
No, you're the muffin.

Laura leaves. As Donna closes the door, Laura calls back to her.

LAURA
No, you're right. I am the muffin.

103. INT. PALMER HOUSE - NIGHT

Laura comes in the door and there is Leland at the dining room table ready for dinner. Leland sees her.

LELAND
Hi, honey, how's Donna?

LAURA
Fine.

LELAND
School?

LAURA
... school's fine....

LELAND
Sit down... sit down... Are you hungry?

LAURA
Not really.

(CONTINUED)

103. CONTINUED:

Laura just plops into her seat.

LELAND
You didn't wash your hands before you sat down for dinner did you?

From across the table Leland looks at her fingernails. He stands to come for a closer look.

LELAND
Let me see.

LAURA
Dad...

CLOSEUP: LAURA'S RING FINGERNAIL

LELAND
Your hands are filthy... look, there is dirt way under this fingernail.

Sarah, cigarette draped from her lips, is delivering some mashed potatoes to the table.

SARAH
Leland, what are you doing?

LELAND
Look at this finger here.

He is looking at THE FINGER.

SARAH
Leland...

LELAND
Laura didn't wash her hands before dinner.
(noticing the necklace)
And look at this.

He reaches for it. Laura's hand flies up and stops him. Leland's other hand comes up and she lets him take the HALF HEART out.

LELAND
Oh, is this from a lover?

Laura has no response.

LELAND (CONTINUED)
Did you get this from your lover?

103. CONTINUED:(2)

SARAH
They don't call them lovers in high school, Leland.

LELAND
Bobby didn't give you this?

SARAH
How would you know if Bobby didn't give her that?

Leland starts pinching Laura's cheek.

LELAND
(as he is pinching)
Did Bobby give you that or is there someone new?

SARAH
Leland leave her alone.. She doesn't like that. Stop it.

LELAND
How do you know what she doesn't like?

A beat then a return to what is normal.

SARAH
Oh, Leland , sit down and eat your dinner.

LELAND
Oh. I'll sit down, but none of us are going to start eating till Laura goes and washes her hands.

Leland sits stoically Laura rises from the table.

104. INT. BATHROOM - NIGHT

As Laura washes her hands, she stares at her reflection. Terrified.

DISSOLVE TO:

105. INT. LAURA'S BEDROOM

LAURA'S CLOCK

It says: 10:35.

106. INT. LELAND AND SARAH'S BEDROOM

Sarah and Leland get ready for bed. Leland stops, stands frozen for a

(more)

(CONTINUED)

106. CONTINUED:

moment, then begins to cry.

SARAH
What is it, Leland?

Leland can barely speak.

LELAND
I can't remember the last time I told Laura that I loved her.

Sarah goes to Leland. They embrace, tenderly, across the many years of their strained marriage.

SARAH
Well, honey, go in and tell her now.

107. INT. LAURA'S BEDROOM

Laura stares at the hands of the clock. With a start, she looks up. Her father is in her room. He stands in the doorway.

LELAND
Laura, honey...

He moves to her and touches her face.

LELAND (CONTINUED)
I love you. I love you so much.

Laura can hardly speak. She squeezes his hand.

LELAND
Goodnight, Princess.

He leaves the room. Laura watches the door close. She sits frozen for a moment, with a tear in her eye, then she remembers something.

MRS. TREMOND'S PICTURE

The picture lies there in the night dew under the tree in the neighbor's yard.

108. EXT. PALMER HOUSE, OUTSIDE LAURA'S BEDROOM - NIGHT

Laura goes down the trellises and runs across the lawn.

109. EXT. NEIGHBOR'S LAWN - NIGHT

Laura hunts around the tree for the picture, finally finds it. She runs back towards her house.

110. INT. LAURA'S ROOM - NIGHT

Laura climbs through the window and hangs the picture on a little hook on the wall and crawls into bed. She turns off the light and stares at the picture in the dark.

DISSOLVE TO:

111. INT. LAURA PALMER'S BEDROOM - NIGHT

She is asleep.

112. MRS. TREMOND'S PICTURE

We hold on the picture. As if by magic, we suddenly begin to move into the picture - into the room in the picture and thru the dark doorway in the room in the picture.

On the other side of the dark doorway there is another room. Mrs. Tremond is standing in that room. She is beckoning us towards her and beyond her thru yet another doorway. We move thru the second doorway and on the other side of that doorway there is another room.

Mrs. Tremond's grandson is standing in that room. He is holding his hands above him as if he is grasping an imaginary glass ball. As we move towards the space between his hands a ring of fire appears there and we move thru that into...

113. INT. RED ROOM

The MAN FROM ANOTHER PLACE walks into the red room to a table. A ring lies upon the table.

COOPER ENTERS THE RED ROOM. The Man from Another Place turns toward Cooper.

MAN FROM ANOTHER PLACE
Is it future? Or is it past? ... Do you know who I am? ... I am The Arm... And I sound like this....

The Man from Another Place puts his hand in front of his lips and makes an Indian Whooping sound.

The Man from Another Place picks up the ring and moves it very close to us. We recognize it as Teresa Banks' ring. The symbols on the ring are identical to the symbols of Owl Cave.

Cooper seems concerned.

COOPER
(to camera)
Don't take the ring... Laura, don't take the ring.

(CONTINUED)

113. CONTINUED:

The Man from Another Place moves the ring towards us till the ring fills the screen.

114. BACK IN LAURA'S ROOM

Laura in a somnambular state is half awakened by a noise. She tries to move her left arm, but it has fallen asleep. She moves it with her right arm.

SFX: THE NOISE

It sounds as if someone is calling her name.

ON LAURA

She turns to her right to see who it is, then turning back to her left *she discovers ANNIE BLACKBURN lying in bed with her.* Annie has blood around her mouth. She tries to raise herself and strains to speak.

ANNIE
My name is Annie. I've been with Laura and Dale. The good Dale is in the lodge and he can't leave. Write it in your diary.

ON LAURA'S DOOR

Her mother calls her name. The sound is distant and mournful.

ON LAURA

Laura looks towards her door then turns back to *Annie but she is gone.* Filled with fear she looks down and in her hand is Teresa Banks' ring. SHE SCREAMS. Again, her attention is drawn to her door and her mother's distant call. Still holding the ring she gets out of bed and goes to her door and slowly opens it.

It is dark on the other side of the door.

AT THE DOORWAY OF LAURA'S BEDROOM

In the doorway Laura gets a strange feeling in back of her and turns to look at Mrs. Tremond's picture. There in the picture is Laura (herself) in the doorway looking back into the darkened rooms where Mrs. Tremond and her grandson were.

115. MRS. TREMOND'S PICTURE

Laura is in the picture. In the picture Laura turns around in the doorway of the picture and looks down at her room.

116. LAURA'S PICTURE POV OF HER ROOM

Laura sees herself asleep in her bed.

CLOSEUP: LAURA

Asleep in her bed.

ON THE SCENE

She wakes up from her dream. Trying to clear her head. Looks at the photo and nothing is there -- looks like the day before. She looks in her hand and the ring is gone.

Laura gets out of bed and goes to Mrs. Tremond's picture hanging on the wall. She stares at it. She slowly takes it off the wall and places it in the trash. Trembling she does two lines of cocaine.

DISSOLVE TO:

117. EXT. PALMER HOUSE - MORNING

Reestablish.

On screen it reads.

"SATURDAY - FIVE DAYS BEFORE"

James comes by on his bike. He beeps out a signal on the bike's horn. After a beat Laura runs out to him.

JAMES
Where were you last night? We were supposed to get together. You didn't show up.

LAURA
You were supposed to show up. Maybe I wasn't.

JAMES
We were supposed to be together.

LAURA
How can I be together if I'm not together?

JAMES
You're on somethin' again, aren't you?

LAURA
James..

(CONTINUED)

117. CONTINUED:

JAMES
When am I going to see you?

Leland comes out the door of the house. Looks at Laura and James. Laura can feel him staring.

LAURA
I'gotta go.

James just looks at her then guns his bike and roars away.

Laura walks back to the front door where her father stands.

LELAND
Who was that?

LAURA
A friend from school.

LELAND
A special friend?

Laura looks at her Dad, eyeball to eyeball for a moment. Then she walks past him to the stairs.

118. INT. THE STAIRWAY - DAY

The fan turns slowly as Laura goes up the stairs.

BOB'S VOICE
Laura.

Laura's head snaps around.

LAURA
No... No, go away.

BOB'S VOICE
I'm glad you let me talk to you. You used to not let me talk to you.

LAURA
Go away. I am not talking to you.

BOB'S VOICE
I want you.

Sarah Palmer is at the bottom of the stairs.

SARAH
Laura?

Laura jumps.

(CONTINUED)

118. CONTINUED:

SARAH
Laura, now I can't find that blue sweater. Did you take it again?

LAURA
Mom... what are you wearing?

Sarah looks down. She is wearing the sweater that she is looking for.

SARAH
My god, I am going to have another breakdown. God, god.

LAURA
Mom, take it easy.

Laura starts down the stairs towards her mother.

SARAH
No, no... this can't be happening.

Laura holds her mother.

LAURA
Mom, you're not having a nervous breakdown.

Sarah pulls away from Laura and wanders into the living room. Laura watches her go feeling helpless.

119. INT. JOHNSON'S KITCHEN - DAY

LEO JOHNSON is ragging on Shelly. He is down on his hands and knees, showing her how to scrub the floor.

LEO
Someone who knows how to clean knows where the object was before she started cleaning and then that object goes back to its exact same spot. Shelly, I know where everything in this house is. Sometimes on the road I mentally go through this whole house and picture where every item is.

SHELLY
Lay off the bennies, Leo.

LEO
(continuing on his tirade)
Anybody can clean the surface of an object, but dirt can find its way anywhere. To really clean, you have to
(more)

(CONTINUED)

119. CONTINUED:

LEO (continued)
scrub below the surface.
(shouting)
WHERE THE DIRT IS, SHELLY.

He scrubs more.

LEO (CONTINUED)
That's one thing you are going to learn, Shelly, - HOW TO CLEAN. It takes scrubbing, Shelly. There is no easy way. THIS IS WHERE WE LIVE, SHELLY.

SHELLY
As if I didn't know.

LEO
I'm going to show you how to wash this tile and then you're going to do it.

SHELLY
Come off it, Leo. I'm late for work...

LEO
What did you say?

Leo goes over the top pulls Shelly down to the floor.

LEO
Shelly, I am not fooling around anymore. The first thing you've got to WORK on is a good attitude. That's the key. Anybody will tell you that.

Gives her a good shot to the back of the head. Shelly falls to the floor. The phone rings. Leo gets up to get the phone.

LEO
Don't even think about going anywhere. Shelly. I'm not finished with you.

He answers the phone.

LEO
What are you doing calling me here? ... No way, you already owe me money... Five thousand, to be exact.

Leo looks over at Shelly suspiciously. (Did she hear him mention the five thousand?)

SHELLY
(silently mouthing it)
Five Thousand???

120. INT. DOUBLE R - DAY

Bobby is calling from the pay phone at the diner. We hear the end of the conversation with Leo. Bobby hangs up. He puts in another quarter and dials again. The phone rings on the other end.

121. INT. ROADHOUSE - DAY

A nearly empty Roadhouse. JACQUES RENAULT answers the phone behind the bar.

JACQUES
How come you only call me when you are desperate? Are you desperate, baby?

INTERCUT WITH:

122. INT. DOUBLE R - DAY

BOBBY

BOBBY
You interested or not?

JACQUES
Maybe, Bobby, baby. Maybe. I have friend who has what you want. His stuff is the best.

Bobby starts to write information down on a napkin.

BOBBY
(excited))
Jacques... you crazy Canadian. This sounds BIG...

123. EXT. PALMER HOUSE - NIGHT

Donna drives up in her car and gets out.

124. INT. PALMER HOUSE, LIVING ROOM - NIGHT

Laura is having a quick shot from the family liquor cabinet. A knock on the door. Laura pulls a jacket on and goes to the door. Opens it and sees Donna. Donna looks at her coat.

DONNA
Where are you going?

LAURA
No place, fast.
(a warning)
And you're not coming.

(CONTINUED)

124. CONTINUED:

DONNA
Come on, Laura. I'm your best friend.

They move back into the living room.

LAURA
(change of subject)
Isn't tonight the night you are going to do it with Mike?

DONNA
Laura, aren't you going to fix me a drink?

Laura shoots her a look.

DONNA
Where are the Cookies?

LAURA
You mean Fred and Ginger?

DONNA
Dancing.

Donna looks around at all the ashtrays filled to the brim with butts.

DONNA
(looking at the cigarettes)
If I had a nickel for every cigarette your mom smoked, I'd be dead.

LAURA
Gotta go, Donna. I'll call you tomorrow.

Laura leaves the house. Donna trails behind.

125. EXT. PALMER HOUSE - NIGHT

Laura gets into her Mom's Roadmaster and takes off. Donna watches her go and gets in her car and follows.

126. INT. THE ROADMASTER - NIGHT

At the first stop sign Laura takes another hit of cocaine.

127. EXT. ROADHOUSE - NIGHT

Laura parks her car and gets out. At the entrance to the Roadhouse she meets the LOG LADY, who seems to be waiting for her. She steps close to Laura.

(CONTINUED)

127. CONTINUED:

LOG LADY
When this kind of fire starts, it is very hard to put out.

The Log Lady touches her. Her hand is cooling on Laura's head. Laura moves in behind it. Pushing the cool hand into her face and forehead.

LAURA
(whispers)
Margaret?

LOG LADY
The tender bows of innocence burn first and the wind rises - then all goodness is in jeopardy.

They look into each other's eyes. The Log Lady turns and leaves.

128. INT. ROADHOUSE - NIGHT

LOTS OF BIKERS and the usual gang. On stage a SINGER sings.

As Laura comes in she makes eye contact with Jacques Renault who is behind the bar. Laura sits at a table.

Jacques nods to a COUPLE of BURLY TRUCKERS who come over to Laura with drinks. One of them slides her a fifty with a packet of cocaine inside.

TRUCKER
Lets go around the world, babe.

LAURA
This isn't going to get you to Walla-walla.

They all take a drink.

TRUCKER
You do go all the way, don't you, little girl?

LAURA
Sooner or later.

Laura reaches below the table grabbing him hard by the balls.

LAURA
You willing to go all the way? Huh? You wanna do it for me. All the way for me means *all the way* - DEAD.

The trucker turns a couple of shades towards white. Donna comes in just

(more)

(CONTINUED)

128. CONTINUED:

as a beautiful song of lost love begins.

Laura and Donna see each other -- As the truckers toss down bourbons and beer chasers, Laura gets lost in the song and starts to cry. Donna just stares at her from the other side of the Roadhouse.

AFTER THE SONG

Donna stands and walks over to Laura' table. She reaches down, picks up one of the trucker's bourbons and downs it.

DONNA
Let's boogie.

TRUCKER
(to Donna)
You part of the deal?

LAURA
(answering for her)
No, she isn't.

Laura and Donna stare at each other. For Donna's benefit, Laura turns and gives a big, juicy French kiss to one of the truckers.

LAURA
(to the trucker)
What was your name again?

TRUCKER
Buck.

LAURA
Buck, that was really nice.

Donna grabs Buck's buddy, TOMMY, and gives him the same type kiss.

LAURA (Continued)
(very serious)
All right, Donna. Let's go.

129. EXT. HIGHWAY 21 - NIGHT

The car barrels down the highway. It's a beat up Chevy Biscayne, with a hot monster engine under the hood.

130. INT. CAR (BISCAYNE) - NIGHT

Tommy drives sitting next to a case of ice cold beer. Donna and Laura sandwich Buck in the back seat. Donna takes a long swig of beer. Laura hides a hit of cocaine from Donna.

(CONTINUED)

130. CONTINUED:

DONNA
(to Laura, a little afraid)
What are you doing?

LAURA
Nothing.

Laura laughs at Donna then holds a beer up to show Donna, then turns and French kisses Buck. Donna reaches forward to the front dash and turns the radio up full blast. Buck and Tommy start to whoop and yodel like cowboys.

Buck does an Indian whoop in Laura's face. Laura freezes in horror.

131. FLASHBACK: THE RED ROOM

The Man From Another Place (The Arm) yodels.

132. INT. CAR (BISCAYNE)/HIGHWAY 21

Slowly Laura reaches over and touches Buck's face and arm. Buck uncorks another yodel. The fear leaves Laura.

DONNA
(to Laura)
I'm goin' for it.

Donna starts making out with Buck.

133. EXT. BORDER TRUCK STOP - NIGHT

Establish. Tommy takes the car like a rocket into the parking lot and does a complete three sixty before rocking to a stop. Several big rigs shadow the lot. They all pop out of Buck's car sporting "long necks."

Laura takes a hit of cocaine and looks up to see Donna watching. Buck circles Donna with his big arm and puts a toot under her nose.

DONNA
No.
(turns to Laura)
I don't need to take this to be your friend.

LAURA
YES YOU DO, DONNA. What a downer you are!!!

BUCK
(pointing to skid marks behind a heat popping car)
Hey, Tommy, Jacques beat us here.

(CONTINUED)

133. CONTINUED:

TOMMY
Hold on, I'm chokin' the farm fed.

Tommy stands in the lot with his back to them, pissing.

134. INT. BORDER TRUCK STOP - NIGHT

The front room is a bar and restaurant with about THREE PATRONS. Above the bar is a sign that reads:

CAN - A - DO and U. S. OF FUCKIN' "A"

The BARTENDER presses a release underneath the counter that allows Laura to take her three friends thru a door over which a sign hangs announcing in red neon letters:

"PARTYLAND"

135. INT. PARTYLAND

The group enters a large room with the filthiest wall to wall carpet imaginable. In the back corner is a small stage. On it a three piece HELL-METAL BAND is building up toward oblivion. The LEAD SINGER is dressed in a buffalo skin complete with at least half the buffalo head and horns. He wears spray painted, day glow orange cowboy boots.

Some HALF DRESSED GIRLS and COWBOYS are dancing to the band. In darkened corners away from the stage other groups are racing the band to oblivion.

Laura leans over to Donna noticing her shocked look.

LAURA
Don't expect a turkey dog in here.

Jacques Renault comes up to the group.

JACQUES
Hey, slow pokes, guess what? There's no tomorrow.

He grabs Laura up and gives her a big, sloppy wet kiss.

JACQUES
Baby, you know why? Cause it'll never get here.

LAURA
Hey, Jacques...

JACQUES
(slurred)
No "Jacques." I am the Great Went.

(CONTINUED)

135. CONTINUED:

LAURA
(for Donna)
I am The Muffin.

JACQUES
And what a muffin you have.

The two truckers laugh with Jacques. He mimes a gun with his right hand and pointing it to his forehead pulls the trigger with a weak, slack cheeked puff sound.

JACQUES
(slurred)
I am as blank as a fart.

Laura winks at Buck as he SECRETLY drops a red depth charge into Donna's beer.

LAURA
Hey, Donna, chug-a-lug.

As the cowboys gather around and begin to chant, both Laura and Donna chug down their drinks. They finish and Laura smiles and pushes Donna out onto the dance floor.

They start to dance expertly and smile at each other. Soon Buck and Tommy cut in separating the two.

Buck dances Laura over to ANOTHER of his buddies. The two of them start to unbutton Laura's blouse as they dance.

The hell-metal band kicks into high gear. In the pulsating red and black light Donna sees Laura now topless dancing and kissing with Buck and his friend. Donna stops. Jacques sweeps in.

JACQUES
Oh, Laura's friend. I am "The Great Went."

Jacques holds her head in his huge hands.

JACQUES (CONTINUED)
There is no tomorrow.

DONNA'S POV

The room starts to spin.

DISSOLVE TO:

WE MOVE AROUND THRU THE EVENING

136. INT. ROADHOUSE

DONNA

A completely stoned Donna is being danced around by Tommy, who is falling in love with her. Through some dancing legs and feet she spots Laura's blouse on the floor. Teetering she leans over, picks up the blouse, and ties it around her waist.

RONETTE PULASKI

RONETTE PULASKI, flying high, makes her way through the crowd to Laura. They spot each other and give each other a hug.

RONETTE
You smell nice.

LAURA
Haven't seen you since I was thrown out of One Eyed Jacks.

RONETTE
(trying to focus on Laura)
What else did we do together? Oh, I remember...
(tries to dance with Laura)
Hey, you know what? It's been a year. She's been dead a year... she's been dead a year.

Jacques comes up to them.

JACQUES
The party twins. My high school sandwich. Let's put some meat inside...

The three of them move around together.

RONETTE
She's been dead a year.

JACQUES
Who?

RONETTE
Teresa ....

LAURA
Teresa Banks? Yeah, a whole year.

RONETTE
Yeah, she was going to get rich...she was blackmailing somebody...

(CONTINUED)

136. CONTINUED:

JACQUES
That's right. She called me. She even asked me what your fathers looked like....

LAURA
(jolted)
What? She asked about my father?

JACQUES
But it wasn't him... she was after a huge guy, six foot four with a broken nose. She said he looked just like a boxer. Speaking of sandwiches... I think Bobby was arranging something for you...
(gets an idea)
Speaking of arrangements...
(louder)
SPEAKING OF ARRANGEMENTS... Why don't you two come up to the cabin this week? Leo and I know that Santy Claus is coming to town...Thursday.

Ronette, Laura, and Jacques sway with distorted smiles.

RONETTE AND LAURA
(as they hug and almost kiss)
Okay, Jacques.

LAURA
(turning to kiss Jacques)
"The Great Went."

Buck and another FRIEND move in on Laura and Ronette. Buck pushes Laura down on the carpet and gets on behind her. His friend does the same to Ronette. The two girls find themselves face to face.

RONETTE
Here we go again. Like we're back at One Eyed Jacks.

LAURA
(moaning with pleasure)
Oh, god. It sure is.

Ronette looks over Laura's shoulder.

RONETTE
Shit, is that Donna Hayward?

Laura looks across the rug through dancing legs and sees Donna's head tilted way back with some NEW COWBOY on top of her.

(more)

(CONTINUED)

136. CONTINUED:(2)

CLOSEUP: LAURA'S FACE

Seeing Donna.

BOB'S VOICE
SEE WHAT WE CAN DO TO DONNA?

LAURA
(screaming)
NO! GOD, NO...

ON THE SCENE

Laura stumbles and runs to Donna grabbing Jacques on the way.

LAURA (Continued)
(screaming to Jacques)
Get her out of here... get her out.

He doesn't seem to be listening.

LAURA (Continued)
(shouting)
JACQUES...

Laura falls full of panic to Donna.

LAURA (Continued)
Donna, what are you doing?

Rips her blouse off her waist. Donna is completely gone. Laura shakes her and screams into her face.

LAURA (Continued)
Don't ever wear my stuff, don't ever wear my stuff..Never.

DONNA
(mumbling)
Okay, I won't wear your stuff.... Why can't I wear your stuff?

LAURA
Jacques, help me get her home. NOW!

Jacques lifts Donna up and Laura follows Jacques and Donna out of Partyland. Donna continues to mumble.

DONNA
I won't wear your stuff.
(then laughing)
I promise.

(CONTINUED)

136. CONTINUED:(3)

LAURA
(crying, holding Donna's hand)
Not you, Donna, not you.

137. EXT. TWIN PEAKS CHURCH - SUNDAY MORNING

On the screen it reads:

"SUNDAY - FOUR DAYS BEFORE"

FOLKS filing out of church. A COUPLE strolling down the sidewalk. A happy dog bounds about.

138. EXT. BIG ED'S GAS FARM AND THE HURLEY HOUSE - DAY

Out in the yard of the Hurley House Ed Hurley tries to skin a deer which is hanging off a branch of a tree. He is not having much luck and is not showing much enthusiasm either. Nadine Hurley comes storming out the house with her own very large butcher knife - very upset with Ed's progress.

NADINE
ED... ED.
(pushing him away)
I'll take over here.

Ed backs off and Nadine dives in slicing.

NADINE
You were cutting this deer like a sissy.... Sit down and watch while I do it. *AGAIN. THIS YEAR.*

Ed slowly backs into the house.

139. INT. HURLEY HOUSE - DAY

Ed joins his assistant, SPARKY, and they stand in the living room gazing out the window at Nadine ferociously skinning the deer.

ED
(with a wink)
Works every year..

They laugh.

SPARKY
Sure wouldn't work at my house. My wife couldn't take the wrapper off a twinkie.

140. EXT. CLEARING IN THE WOODS - DAY

SHERIFF TRUMAN and JOSIE PACKARD break from a kiss. Smiling, Truman goes back to gently strumming his guitar.

TRUMAN
Josie, I think we should go public.

JOSIE
That would be wonderful, but it's only been a year since Andrew died.

TRUMAN
What are you afraid of? What people think?

JOSIE
I don't want to offend the customs of your country.

TRUMAN
Believe me, Josie, you would not offend the customs of this country. For instance, I don't eat fish eyes.

JOSIE
Fish eyes?

TRUMAN
Even if it offended someone, I wouldn't eat a fish eye.

JOSIE
(smiling)
Why wouldn't you eat a fish eye, Harry?

TRUMAN
I saw a guy eat a fish eye once in Seattle. He was digging through his food with his chopsticks for about five minutes till he found the fish eye and he dropped it into his throat. I guess it must have gotten stuck in his uvula because right away he started to have trouble. His throat began to flutter there like there was a wind blowing. And he couldn't swallow and they rushed to him and loosened his collar and they were asking him if he was alright and he started to turn blue and his eyes started to roll back into his head and he still couldn't get the fish eye out and they tried to do a Heimlich maneuver. I went over to him as they were
(more)

(CONTINUED

140. CONTINUED:

TRUMAN (continued)
preparing to do an emergency tracheotomy. They were over him with a knife when he suddenly shot the fish eye out of his throat and right onto the ceiling Splat! It just stuck up there and spread out. It was about the size of a half dollar. And that's why I don't ever eat fish eyes.

He plays the guitar for Josie. Then stops.

TRUMAN (CONTINUED)
I'm not saying it's right or wrong, it's just the way I feel. It's the custom thing I was thinking of. In America we don't use any part of the fish but the meat just to the side of the insides. We throw away the tail, the rest of the insides and the head.

JOSIE
I understand.

TRUMAN
We throw away the <u>whole</u> head.

141. INT. MOTEL ROOM - DAY

PHILIP GERARD, the one armed man, in a deep sweat kneels in front of a circle of twelve lit candles, fighting for air and struggling to hear something.

142. INT. HAYWARD HOUSE, LIVING ROOM - DAY

Donna and Laura sit across from one another on the couch.

DONNA
I can't remember anything about last night. Is there something I should remember?

LAURA
No, you should forget about last night.

DONNA
Laura, I am your friend.

LAURA
I know you are and you don't have to do anything crazy to prove it.

142. CONTINUED:

DONNA
You're not mad at me?

LAURA
No.

DONNA
I feel so bad. I had nightmares all night long.
(studies her friend)
They all knew you at that place.

LAURA
What can I tell you?

DONNA
How did the car get back here?

LAURA
WE got it back, that's all.

DONNA
How did I get in the house? How did I get into my bed?

LAURA
I can't help you there.

DONNA
Was I wearing something of yours and you got mad at me?

LAURA
All my things have me in them. I don't want you to be like me.

DONNA
But I love you, Laura.

LAURA
And I love you, too. But don't wear my stuff.

DONNA
Why do you do it, Laura?

LAURA
Cause I like it.

She takes Donna's head into her hands and kisses her.

ON LELAND

Leland is standing at the other end of the room. As he stares at the girls we move in on his face.

143. INT/EXT. BLUE DIAMOND CITY MOTEL

LELAND FLASHBACK

Leland looking into another room seeing Laura and Ronette sitting face to face on a bed.

144. ON THE SCENE

Leland looking at the girls.

LELAND
Excuse me, honey...

Laura turns to him with a start.

LELAND (Continued)
We're late to meet Mom for breakfast.

DONNA
(to Laura)
Catch you later.

Leland and Laura leave.

145. INT. LELAND'S CAR - DAY

Leland and Laura drive along. Leland becomes preoccupied with something in his rear view mirror. Laura turns to see a car erratically coming up behind them. Leland slows down and stops for a red light at Sparkwood and Twenty One. In front of them is a huge logging truck. Laura smells something.

LAURA
Dad, is the engine on fire? Something is burning.

Leland turns and gives her a look.

The car that was tailing them races around them, races around the logging truck, and comes back around stopping on Leland's side of the car.

Leland spots Gerard, the one armed man, behind the wheel - sweating like crazy.

LAURA (Cont'd)
Something is burning.

Leland starts to rev his engine while holding the brake with his left foot.

LELAND
It's the engine.

(CONTINUED)

145. CONTINUED:

GERARD
You stole the corn. I had it canned above the store.

Leland is panicked. The car is slowly screeching towards the large lumber truck in front of them.

GERARD
(shouting at Laura)
Miss, the look on her face when it was opened. There was a closeness. Like the formica table top.

The car is now smoking and making a horrendous sound. Gerard continues to yell, but we can barely hear it.

GERARD
The thread will be torn, Mr. Palmer, the thread will be torn.

Leland turns to Laura. Sweat pours from his forehead.

While Leland is turned away, Gerard holds up his hand with a ring on the little finger. He is shouting over the engine noise and the horn which Leland has begun to blow frantically.

GERARD
(shouting)
It's him. It's your father.

Laura can't make this out over the noise.

The light turns green. Gerard takes off away from them. As soon as the logging truck moves Leland lets go of the brake and the car flies into a service station on their right. Everyone around there has been watching -- a commotion on a Sunday afternoon.

LAURA
DAD!... What was that all about? Who was that?

A YOUNG MECHANIC runs up to their car.

MECHANIC
Mr., Mr., you shouldn't do that to your engine. You ought to take it easy, Mr., you're going to burn your engine out.

LELAND
What the hell was all that? Why doesn't someone do something about all of this. My god, that guy came out of nowhere. He was harassing my daughter.

(CONTINUED)

145. CONTINUED:(2)

Leland stares at Laura trying to compose himself.

LAURA
Dad, are you all right?

146. INT. PALMER HOUSE

CU FLESH WORLD MAGAZINE/LELAND FLASHBACK

The Title "Fleshworld" on a magazine. In the magazine we see Leland find a picture of Teresa Banks. He whispers.

LELAND
Teresa Banks. You look so much like my Laura.

Leland dials the phone.

147. INT. BLUE DIAMOND CITY MOTEL ROOM

CU TERESA BANKS

She is talking on the phone.

TERESA
That sounds like fun... Where did you see my picture? ... Okay, come to the Blue Diamond City Motel... yes, that's just your side of Blue Diamond City... I'll be there. Room one two three... Right, as in "Get ready."

DISSOLVE TO:

148. INT. BLUE DIAMOND CITY MOTEL ROOM -LATER

LELAND

On top of Teresa in bed. All whispers.

TERESA
(smiling)
When's the next business trip, big fella?

LELAND
Soon. How about next time we party with the girlfriends you told me about?

TERESA
I can arrange that. I like that.

He kisses her and covers her eyes with a hand.

(CONTINUED)

148. CONTINUED:

TERESA
What are you doing?

LELAND
Who am I?

TERESA
I'don't know.

LELAND
That's right.

End of flashback.

149. BACK IN THE CAR WITH LAURA

Leland is still sitting and staring at Laura.

LAURA
(trying to get his attention)
Dad... Dad.... Who was that? How do you know him? He looked familiar. Have I met him?

LELAND
No, you haven't met him. Have you met him?

LAURA
No.

LELAND
We're late to get your mother.

LAURA
Just sit here for a moment. You seem very upset.

LELAND
(mumbling to himself)
Guy just pulls up out of the blue... I mean.. what is this world coming to?

150. LELAND FLASHBACK - BLUE DIAMOND CITY MOTEL

Open on a sign saying Blue Diamond City Motel.

Leland comes down an outside walkway towards an open room. Suddenly, he stops short and jumps back. He cautiously takes a second look and sees Laura and Ronette sitting on the edge of a king size bed talking.

Leland is about to leave when there is a tap, tap, tap on his back. He spins around to see Teresa Banks who has come up behind him.

(CONTINUED)

150. CONTINUED:

TERESA
What's wrong?

LELAND
(moving further from the room)
Nothing, I chickened out.

He shoves a wad of money into her hand and practically runs away. Teresa cocks her head and wonders, while she watches him hurry away.

End of Flashback.

151. BACK IN THE CAR WITH LAURA

Leland and Laura in the car. Leland starts the car.

LAURA
Are you sure you're okay?

LELAND
Yes.

Leland pulls out onto the road. After they drive for a bit.

LAURA
Dad?

LELAND
Yes.

LAURA
Did you come home during the day last week?

LELAND
No.

LAURA
Oh, I thought I saw you.

LELAND
You know, I did come home, come to think of it, on Thursday. I had a severe headache and I was driving in the neighborhood so I just darted in and out of the house.
(studies Laura)
Where were you, Laura? I didn't see you?

LAURA
I was down the street.

(CONTINUED)

151. CONTINUED:

Laura studies the look in her father's eye as long as she dares and then turns away.

CLOSEUP: LELAND

As he drives along.

DISSOLVE TO:

152. FLASHBACK- BLUE DIAMOND CITY MOTEL

Teresa watching with her head cocked as Leland hurries off.

DISSOLVE TO:

153. INT. ROADHOUSE

JACQUES ON THE PHONE

JACQUES
Hey, Teresa... what?

TERESA'S VOICE
What does Ronette's father look like?

JACQUES
A short guy... heavy set... balding...

TERESA'S VOICE
What does Laura Palmer's father look like?

JACQUES
Very handsome... wavy black hair. He looks like a movie star.

154. INT/EXT. PAY PHONE

ON TERESA

TERESA
(into phone)
No, this was a big huge guy. Six four... Nose broken... like he was a boxer.

Teresa hangs up the phone and redials - smiling as though she has won the lottery.

155. INT. LELAND'S OFFICE

ON LELAND

He answers the phone.

(CONTINUED)

155. CONTINUED:

LELAND
Hello?

TERESA'S VOICE
Hey Handsome, this is your little party girl.

ON LELAND'S FACE

His jaw tightens.

156. EXT. DOUBLE R DINER

Leland pulls the car into the Double R. Sarah stands out front waving.

SARAH
(calling)
Where were you two?

157. OMITTED

DISSOLVE TO:

158. CLOCK IN LAURA'S ROOM

It reads: 8:00.

Laura sits at her desk staring off into space.

DISSOLVE TO:

159. LAURA'S FLASHBACK BEGINS- HIGHWAY 21

Laura remembers the one armed man yelling out to her. Her attention now goes to his one hand. She remembers the look of the ring he was wearing.

160. LAURA'S FLASHBACK CONTINUES - THE RED ROOM

Then she remembers the Man from Another Place giving her the ring in her dream. It is the same ring.

161. LAURA'S FLASHBACK CONTINUES - BLUE DIAMOND CITY MOTEL

Then she remembers being in the Blue Diamond City Motel with Ronette when Teresa entered the room.

TERESA
The guy split.

Teresa sits down between them and brings them close to her in a sexual embrace. Teresa brushes away some hair that has fallen over her face. As:
(more)

(CONTINUED)

161. CONTINUED:

she does this Laura sees the SAME RING.

TERESA (CONTINUED)
(as she moves her hair away)
I guess it's just us girls.

END OF FLASHBACK

162. INT. LAURA'S BEDROOM

LAURA
(to herself)
The same ring...

Laura is jolted by Bob's Voice.

BOB'S VOICE
That's not important. I will tell you what is important. The fan will soon be starting.

LAURA
Who are you? Who are you REALLY?

BOB'S VOICE (CONTINUED)
I am the One who wants to breathe thru your nose and taste thru your mouth.

163. INT. PALMER LIVING ROOM - NIGHT

Leland pacing in the living room.

164. LELAND: FLASHBACK

Nighttime in the woods. We see Leland crush Teresa Banks' face and skull with a pipe until she is dead. We hear the gurgling of the Wind River behind her.

END OF FLASHBACK

165. INT. PALMER LIVING ROOM

BACK ON LELAND

Leland continues to pace. He wipes some sweat from his forehead.

DISSOLVE TO:

166. INT. PALMER HOUSE, DINING ROOM - MORNING

A sign on the screen reads:

(CONTINUED)

166. CONTINUED:

"TUESDAY - TWO DAYS BEFORE"

Laura sits at the dining room table eating her breakfast. Leland pokes his head in.

LELAND
(cheerfully)
Don't forget: It's Johnny Horne's birthday today.

167. INT. LAURA'S ROOM - MINUTES LATER

Laura's hands are shaking as she does a line of cocaine. It is the last stuff she has -- she puts the empty packet into her diary.

168. INT. HIGH SCHOOL - DAY

Laura corners Bobby in a hallway.

LAURA
I'm nearly out.

BOBBY
It's taken care of, babe. You and I are going to make a big score tonight.
(gives her a bag)
This will tide you over.

LAURA
Thank you, Bobby. A big score?

BOBBY
Maybe our biggest. I'll see you two doors down from your place at 11:00.

LAURA
Don't be late.

She takes off down the hall. Rounding another corner she sees James coming towards her. James looks around to see if the coast is clear and seeing it is, moves close to her.

JAMES
I've got to see you.

LAURA
Not now.

JAMES
This afternoon?

LAURA
Okay.
(more)

(CONTINUED)

168. CONTINUED:

LAURA (continued)
(remembering)
Oh god, it's Johnny Horne's birthday today.

JAMES
What about tonight?

LAURA
I can't tonight.

JAMES
What's going on?

LAURA
(freaking out)
I just can't, James. I can't do it.

Laura keeps going. Donna comes around next to James. Together they watch Laura walk away.

169. EXT. GREAT NORTHERN - DAY

Establish.

170. INT. GREAT NORTHERN, BENJAMIN HORNE'S OFFICE - DAY

Open on Laura's picture on top of Ben Horne's desk. Then discover that Leland is staring at Laura's picture.

Wider we see BENJAMIN HORNE trying to blow up a large rubber Indian for his son JOHNNY. SYLVIA and JERRY HORNE stand nearby supervising.

Johnny comes up one inch in front of Leland's face.

JOHNNY
Happy Birthday, Johnny.

LELAND
Happy Birthday, Johnny.

Johnny moves to one inch in front of Jerry's face.

JOHNNY
Happy Birthday, Johnny.

JERRY
Happy Birthday Johnny.

Ben reacts to a huge moccasin print in the middle of the birthday cake in the middle of his office floor.

170. CONTINUED:

BEN
Why did we have to have the party here in my office?

SYLVIA
Because Johnny wants it in your office. What's so "private" "private" about your office, anyway? Why can't we have the party in your precious office?

JERRY
It's a lovely place for a party, Ben. And look at the new decorations Johnny's provided.

They look down and see Johnny's foot completely ringed in white frosting roses. Frosted footprints trail behind him everywhere.

Johnny goes one inch in front of Laura's picture.

JOHNNY
Happy Birthday, Johnny.

Leland looks again at Laura's picture. He looks up at Ben.

LELAND
(oddly confrontational)
Don't you have a picture of Audrey, Ben?

That sets Sylvia off again.

SYLVIA
Don't you have a picture of your own daughter, Ben? Where's Johnny's picture?
(exploding)
And where's my picture I gave you?

BEN
At the photographer's studio getting a gold frame with floral monograms of your birthday and our wedding vows.

Johnny moves one inch in front of Ben.

JOHNNY
Happy Birthday, Johnny.

BEN
(trying to not explode)
Happy Birthday, Johnny.

(CONTINUED)

170. CONTINUED:(2)

JERRY
Johnny, Johnny... let your Daddy and your Uncle and Leland talk.
(turning to Ben)
Ben... Leland, we can play the French against the Norwegians. What do the French love more than anything?

LELAND
(part of Jerry's presentation)
Boating?

JERRY
No.

LELAND
Hiking?

JERRY
No.

LELAND
Eating?

JERRY
You'd think so.

LELAND
Sex?

JERRY
You're getting warmer.

LELAND
Trees?

JERRY
Exactement. They are nuts about wood. They get goofy over trees.

SYLVIA
I've never heard anything like this before. The French liking wood anymore than anyone else likes wood. Are you three crazy?

LELAND
Sarah's cousin is French and she can't stop talking about the trees around here.

JERRY
History is on our side, Ben. It's no accident that the great explorers were
(more)

(CONTINUED)

170. CONTINUED:(3)

JERRY (continued)
named Hennepin, Nicollet, Marquette.

LELAND
They were looking for wood.

SYLVIA
(exasperated)
Oh....

As they talk Johnny circles the blowup Indian and with a mighty bang pops it with his tomahawk. "Bang."

171. INT. TWIN PEAKS SHERIFF'S STATION, CONFERENCE ROOM - DAY

TOMMY "THE HAWK" HILL, Truman and ANDY BRENNAN.

HAWK
Joey just called in. Bernie, the mule, left Canada about an hour ago.

TRUMAN
Then stop watching Jacques and let's set a trap for Bernie.

ANDY
He's coming in on foot.

TRUMAN
That's right, Andy.
(looks at him, waiting)
I guess you're saying there's an awful lot of trails for us to cover.

ANDY
No, I was thinking what a long hike Bernie has to make.

HAWK
(sensing an "Andy" situation)
I'll get on it.

172. INT. BEN'S OFFICE - DAY

Laura quietly lets herself in. Ben looks up, happy to see her.

LAURA
(very quiet)
I just wanted to say, "Hello."

BEN
You missed the party. Look at my office. Come here.
(more)

(CONTINUED)

172. CONTINUED:

BEN (continued)

He wiggles a packet of coke in front of her and she steps to him.

BEN (CONTINUED)
For a kiss.

LAURA
Sure, I'd do alot more than that for it.

BEN
Ssshhhh, your father's in the next office. You should've seen him get upset at Johnny's party about your photo here.

LAURA
He's always been jealous of you. You know. that.

She moves in closer and kisses him. He responds.

DISSOLVE TO:

173. EXT. HIGHWAY 21 - NIGHT

Bobby roars thru the night with his radio blasting.

174. EXT. PALMER HOUSE - NIGHT

Reestablish.

175. INT. LAURA'S BEDROOM - NIGHT

Her clock reads: 10:59. We move across to get a glimpse of Laura going out the window.

176. EXT. TWO YARDS AWAY FROM THE PALMER'S - NIGHT

Bobby's car skids to a stop and Laura jumps in.

177. EXT. BOBBY'S CAR - NIGHT

Whipping down a country road.

178. INT. BOBBY'S CAR - NIGHT

Laura and Bobby tooting coke as they fly thru the night.

BOBBY
We got to wait till midnight. But I got plenty here to make it. And I got plenty of dough.. right here

(more)

(CONTINUED)

178. CONTINUED:

BOBBY (continued)
(pats the money that sits next to him)
... for "Bobby and Laura's Big Score."

He does a big clown laugh. Laura erupts with the giggles. They toot up some more. Bobby tromps on the gas.

179. EXT. THE COUNTRY ROAD - SAME

Pete Martell's POWDER BLUE PICKUP passes them going the other way. We stay on the pickup as it pulls into Big Ed's Gas Farm.

180. INT. EXT. BIG ED'S GAS FARM - SAME

PETE MARTELL pulls into the station. Big Ed comes out to meet him.

ED
Hey, Pete. Can't believe your tank's dry up at the mill.

PETE
No... hell, no. Just got in the truck, started drivin', looked down at the gauge and saw a big "E" starin' at me.

ED
You know what that Big "E" stands for? Big Ed's Gas Farm.

PETE
Yep. You're right. That's why I'm here.

ED
What'll it be?

PETE
Fill 'er up.

ED
You got it.

PETE
I haven't got it yet.

Ed laughs.

ED
Nice night.

PETE
Yep...
(long pause)
(more)

(CONTINUED)

180. CONTINUED:

PETE (continued)
Yes...
(another long pause))
It is.

Ed starts to clean his windshield. Pete points out something on the windshield.

PETE (Continued)
You missed somethin', Ed.

ED
(moving around, trying to see it)
I did? I don't see anything,

PETE
Yeah... look in here. Look at it from this angle.

Ed puts his head inside the truck.

ED
I see it.
(reaches up to touch)
Hell, it's on the inside, Pete.
(flips him the rag)
The inside is your territory.

Pete starts to clean the inside of his windshield while Ed returns to work on the outside.

PETE
(as he cleans)
Even this heavy work beats being at home with the ball and chain.

ED
Brother, I hear you talkin'.

181. EXT. THE WOODS - NIGHT

Bobby and Laura pull into a little clearing. Bobby kills the lights. The doors open. Laura and Bobby start to make their way thru the woods.

182. EXT. THE WOODS - NIGHT

Laura and Bobby continue thru the woods. It gets spookier and spookier.

They reach the meeting place. Awesomely quiet until a twig snaps, then a distant howling of a wolf.

Bobby and Laura sit on the floor of the woods and do some more toot. Laura picks up a leaf and shows it to Bobby.

(CONTINUED)

182. CONTINUED:

LAURA
(whispers)
Bobby, I found a leaf.

After a moment of staring at it, they both begin to giggle. She picks up a twig.

LAURA (CONTINUED)
Bobby, I found a twig.

They giggle twice as hard. Laura picks up a pinecone and starts knocking him on the head with it.

LAURA (CONTINUED)
Bobby, I found a pinecone.

They giggle three times as hard and start crawling around giggling. Suddenly, they hear footsteps. They freeze and try to stifle their giggles.

BOBBY
Here he comes.

LAURA
Here he comes.

They both start laughing again. They see a guy coming through the woods. We recognize him as the *sullen deputy from Deer Meadow, Cliff Howard.*

BOBBY
(suddenly serious)
Who sent you?

CLIFF
Jacques.

LAURA
That's right.

The deputy takes out a very big bag of coke, showing it to them.

LAURA (Continued)
Wow.

Laura just grabs it out of his hand. The deputy takes out his gun. Bobby panics and pulls out his gun. BANG!!

Bobby shoots the deputy in the shoulder, but the deputy still prepares to shoot at Bobby so Bobby shoots him again. This time in the chest.

The deputy spins and tries to run, but Bobby shoots him in the back. He topples over dead.

182. CONTINUED:(2)

BOBBY AND LAURA

They stand there frozen. Absolutely no more giggles.

LAURA (Continued)
God, Bobby. What did you do?

They just stand there looking at the dead body.

BOBBY
I shot him. Oh, my god, I shot him.

Bobby starts for the dead body.

BOBBY (Continued)
Come on, you gotta help me.

With Laura's help they get the body back to the clearing. They fall down to their knees, out of breath, staring at what they have done. Their faces register the shock of having just killed someone. Laura looks at Bobby's stunned expression.

LAURA
Look at your face.

A laugh squirts out of Laura. Bobby turns to her in disbelief.

LAURA (Continued)
Bobby, you killed Mike.

Bobby stares at her for a second like Laura has gone insane.

BOBBY
This isn't Mike.
(suddenly unsure - surreal)
Is this Mike?

LAURA
Bobby... ssshhhh.... you killed Mike.

Bobby breaks. They begin to laugh uncontrollably.

183. EXT. WOODS - NIGHT

Wide shot. The distant sounds of Bobby and Laura laughing. Up closer the wind takes over and even closer a hooting of an owl.

DISSOLVE TO:

184. INT. THE PALMER HOUSE, FAN AND STAIRS - NIGHT

THE FAN SPINNING

Then - THE FAN'S POV down on Laura entering the stairwell. We drift down on Laura.

BOB'S VOICE
I want to kill thru you.

Laura stops cold on the stairway.

LAURA
(looking up)
No.

BOB'S VOICE
I want you to kill for *me*.

LAURA
No. Never. You'll have to kill me.

BOB'S VOICE
I want you to kill for *me*.

ECU: LAURA

Laura looking up petrified.

DISSOLVE TO:

185. INT. HIGH SCHOOL - DAY

The trophy case with Laura's homecoming queen picture within.

On screen it reads:

"WEDNESDAY - ONE DAY BEFORE"

Bobby catches up with Laura in front of her locker. He shows her the ten thousand they were going to use to pay for the drugs last night.

BOBBY
Babe, I'm on my way out to the woods to divvy up the product. Put this cash in your safety deposit box...
(whispers)
It's ten thousand dollars.

LAURA
(acting real serious)
You killed Mike.

Bobby is about to get really pissed when Laura starts laughing again. Bobby fights to stay in control.

(CONTINUED)

185. CONTINUED:

BOBBY
I'm not going to give you this if you don't stop laughing. It's not one god damn bit funny.

Laura stifles her laugh with all her might. Bobby hands her the money. After a beat Laura starts to laugh, but stops herself again by biting her lip. Bobby is furious and scared. Laura covers her mouth. Bobby breaks again.

186. EXT THE WOODS - DAY

Bobby's car skids to a stop. Bobby jumps out and pops the trunk. He unwraps the big bag of cocaine from a blanket. He tears a little hole in it to enjoy a taste test. The second it touches the tongue he panics and frantically takes a deeper test.

BOBBY
(screaming)
LAXATIVE!

He sprays and throws the powder every which way in a rage.

BOBBY (CONTINUED)
SSSSHHHIIIITTTT!!!!!!

187. INT. LAURA'S ROOM - NIGHT

Laura lies in bed. She leans over to the bedside table and snorts a line. The phone rings and startles her. She answers it.

INTERCUT WITH:

188. INT. DR. JACOBY'S OFFICE - NIGHT

JACOBY on the phone.

JACOBY
Laura, you didn't come and see me today.

LAURA
(in a whisper)
I couldn't it was Johnny Horne's birthday. I promised I'd be with him. I told you not to call me here.

JACOBY
A little trouble with your parents is the least of your worries and something I am certainly willing to put up with.

LAURA
I'm not.

(CONTINUED)

188. CONTINUED:

JACOBY
Did you make me a tape?

LAURA
I already made you two tapes.

JACOBY
Laura, you have to deal with all of this.

LAURA
I'm dealing with it, Doc. Big time.
Maybe I'll make you a tape tomorrow.
Goodnight.

JACOBY
Send me a kiss.

She hangs up.

189. INT. LELAND AND SARAH PALMER'S BEDROOM - NIGHT

Sarah at her vanity, puts a cigarette out and walks to her bed as Leland brings a big glass of warm milk to her.

Sarah looks up at Leland and they share a look as she drinks the milk.

After Sarah finishes her milk Leland walks into the hallway.

190. INT. HALLWAY - NIGHT

Leland hits the fan switch.

191. INT. STAIRS AND FAN

THE FAN COMES TO LIFE

192. INT. LAURA'S BEDROOM - NIGHT

Laura freezes when she hears the fan. She closes her eyes.

193. INT. PALMER BEDROOM - NIGHT

Sarah's head is nodding. Her heavy eyelids close. Her eyes pop open once more. *Sarah sees the white horse in her room.* She falls asleep.

194. INT. LAURA'S BEDROOM - NIGHT

The room is dark. Laura is pressed up against the headboard of her bed staring at the window. The fan ominously whirls in the hall.

Bob appears in her window and enters her room.

Bob moves down on top of her. His hand moves between her legs. Laura

(more)

(CONTINUED)

194. CONTINUED:

fights with all her might to keep staring at his face. To know it. To unlock it. Her hands go up. She holds his face.... squeezes it as he moves on top of her.

Slowly, what she always knew deep inside of her becomes clear.

BOB BECOMES LELAND

She screams and passes out into hell.

195. INT. PALMER HOUSE, DINING ROOM - DAY

CLOSEUP: BOWL OF SOGGY CEREAL

On screen it reads:

"LAST MORNING:"

ON THE SCENE

Sarah sits at the dining room table smoking. Laura pushes her spoon around in the soggy cereal. Leland stares at her.

LELAND
Laura, I would like to talk to you. Is something wrong?

Laura gets up and leaves the room. Leland stares at the empty door. He waits for a moment and then follows her. Sarah, nervously, watches him go.

196. INT. LAURA'S ROOM

Laura is getting her school materials together when Leland enters.

LELAND
Laura. What's wrong this morning?

LAURA
(whispering threat)
Stay away from me.

Never taking her eyes off him, she works her way around him and leaves the room.

We stay on Leland. His face changes. He knows she knows and he knows what he has to do.

197. EXT. SIDEWALK IN FRONT OF THE PALMER HOUSE - DAY

Laura walks to school. All the beautiful, natural sounds of morning sound like hell to her. Distorted chants from hell.

198. INT. HIGH SCHOOL CLASSROOM - DAY

Laura studies the clock hand going round and round. Every sound in the room is distorted.

THE BELL RINGS.

IN SLOW MOTION

Laura rises from her chair. *Camera stays on her empty chair. The chair she will never sit in again.*

DISSOLVE TO:

199. INT. PALMER DINING ROOM - NIGHT

A PLATE OF ASPARAGUS. The mashed potatoes and the the roast beef have been mostly eaten. On screen it reads:

"LAST NIGHT"

Laura and her mother sit, eating alone.

LAURA
I hate asparagus.

SARAH
Sure you do, it's good for you.

They eat in silence for a moment.

LAURA
Where's Dad?

SARAH
Ben asked him to stay late to plan for the Norwegians.

LAURA
If it's okay with you I'm going to Bobby's to do my homework.

SARAH
It's a school night... back by nine.

200. EXT. BRIGGS HOUSE - NIGHT

Establish.

201. INT. BRIGGS LIVING ROOM - NIGHT

MRS. BETTY BRIGGS lets Laura in the front door.

LAURA
Hi, Mrs. Briggs..

201. CONTINUED:

BETTY
Hi, Laura, Bobby's in the basement.

LAURA
Right where he belongs, right.

GARLAND BRIGGS chuckles off screen.

202. INT. BRIGGS HOUSE, BASEMENT RECREATION ROOM - NIGHT

Laura comes down stairs and sees Bobby lying on the floor. His hands covering his eyes.

LAURA
(concerned)
What's up, Bobby?

Laura sits down next to him.

BOBBY
Bad news, kid, it was baby laxative.

LAURA
What was?

BOBBY
The stuff we got last night

LAURA
Baby laxative? We can't snort baby laxative.

BOBBY
No shit...
(whispers)
We killed a guy for baby laxative.

LAURA
What is the world coming to when you kill a guy for baby laxative?

BOBBY
Don't get funny with me again.

LAURA
I'm not... Bobby I'm gonna need some more stuff. I mean it. I'm out.

BOBBY
Yeah, and I'm gonna need that ten thousand dollars back.

202. CONTINUED:

LAURA
Sure, but I can't get it till after school tomorrow.

BOBBY
Let's ditch this place and party.

LAURA
Not tonight. Just give me something to take home to hold me over till tomorrow.

BOBBY
Why? Why not? Where are you goin'?

Laura smiles and leans forward. She kisses him and he responds.

LAURA
Bobby, I'm goin' home. To bed... my nice warm bed...

They kiss again. He looks up and listens for his parents.

BOBBY
(whispers)
We can do it right here.

LAURA
(flat)
Bobby...

Bobby sees she is not in the mood.

BOBBY
You don't want me. You just want the stuff, don't ya?

Laura stares at him.

BOBBY (CONTINUED)
It's okay.

He reaches in his pocket and gives her a nice big packet of coke plus pills.

BOBBY (CONTINUED)
Bobby's got it.

LAURA
(taking the packet)
Thanks, Bobby.
(looking at the packet)
And my little round friends, too.

They head upstairs.

203. INT. BRIGGS LIVING ROOM - NIGHT

Mr. Briggs is reading aloud to Mrs. Briggs from the book of Revelations. As Bobby hears this he turns to Laura and makes a look of horror which says, "Can you believe I live here." Laura smiles.

Bobby takes Laura to the door. He gives her a small kiss, "Good Night." After she leaves he cuts back thru the living room and just as he clears the room he lights up.

BRIGGS
(looking up from the Bible)
Robert, put out the cigarette.

And Briggs returns to the bible.

204. INT. SHERIFF'S STATION, INTERROGATION ROOM - NIGHT

Sheriff Truman and Andy sit at the small table with doughnuts and coffee. Andy monitors the radio. LUCY MORAN cuts thru on the intercom.

LUCY
(over the intercom)
Sheriff Truman?

Truman hits the intercom button.

TRUMAN
Yes, Lucy?

LUCY
(over intercom)
Mrs. Packard called and said she heard what she thinks could be a prowler outside her house.

TRUMAN
Okay, Lucy. I better get on up there.

He releases the intercom button. But Lucy continues to talk over the intercom.

LUCY'S VOICE
It's probably raccoons which is what it was last week...

TRUMAN
(to Andy)
You stay here and monitor the radio. Let me know right away, if you hear from Hawk.

LUCY'S VOICE
And last week I thought of the same
(more)

204. CONTINUED:

LUCY'S VOICE (continued)
thing.

ANDY
Okay, Sheriff Truman.

LUCY'S VOICE
Raccoons remind me of my aunt who lives in Wyoming where they have raccoons, too.

Truman stands up, puts on his gun and leaves. Lucy's voice continues as we watch Andy sit there alone.

LUCY'S VOICE (CONTINUED)
She couldn't get rid of her raccoons because she made the big mistake of feeding them albacore tuna. I don't know why she fed them albacore tuna. And albacore tuna is so expensive.
(voice rising an octave)
Sheriff Truman how did you get up here?

Over the intercom Andy hears Lucy make a small hysterical cry. He stands and runs from the room. Stay on the intercom. Lucy's voice continues.

LUCY'S VOICE (CONTINUED)
Andy? Are you there? I am very confused. Who am I talking to? Andy, are you there?

205. INT. SHERIFF'S STATION, RECEPTION - SAME

Lucy gets up from the intercom.

LUCY
Maybe, I'm alone.
(whispers, frightened)
Andy... where did Andy go?

She races from her station and collides with Andy coming up from the interrogation room. They both scream.

206. INT. PALMER HOUSE, LIVING ROOM - NIGHT

Sarah sits smoking and reading a cheap magazine as Laura moves thru the living room.

LAURA
Good night, Mom.

(CONTINUED)

206. CONTINUED:

SARAH
Good night, sweetheart.

Laura moves up the stairs.

207. INT. LAURA'S ROOM - NIGHT

She does three lines of Bobby's cocaine.

ON THE CLOCK IN HER ROOM

It reads: "9:30."

ON LAURA

Trying to hold on. The phone rings.

LAURA
(whisper)
James... Yes, okay... No, James, I do love you, but... Okay, I'll meet you in fifteen minutes...

She hangs up the phone and does another line of cocaine then swallows down a handful of red round friends from Bobby - the pills.

LAURA (CONTINUED)
Fifteen minutes... god, why did I say that? ... what did I say? ....

208. INT./EXT. PALMER HOUSE

As Laura sneaks out she sees her dad coming home.

209. EXT. PALMER HOUSE

LELAND

Leland comes out of the car. Laura ducks into some bushes and hides. Leland stops in the middle of the yard sensing something. He looks right at where Laura is hiding. She can't tell if he can see her or not.

CLOSEUP: LAURA

She hears James' bike coming in the distance

LAURA
(frantically to herself)
Go inside... go inside.

James' bike sounds closer and closer. Leland turns, opens the front door and goes into the house.

James drives up. Leland's face appears looking out the front window. Laura jumps on the bike behind James and off they go.

210. EXT. HIGHWAY 21 - NIGHT

James and Laura drive thru the night.

211. EXT. CLEARING IN THE WOODS -NIGHT

James brings the bike thru the woods and stops in the little clearing. James tries to kiss Laura, she pushes him away.

JAMES
What the hell is wrong with you?

LAURA
That's right. There's no place left to go, is there, James?

JAMES
What do you mean?

LAURA
You know it and I know it.

JAMES
What is wrong with us?... We have everything.

LAURA
Everything, but everything.

JAMES
Oh, Laura.

LAURA
(mimicking him)
"Oh, Laura..."

She gives him a terrible slap.

JAMES
(ironic)
You always hurt the ones you love.

LAURA
You mean the ones you pity.

JAMES
Say anything you want... I know you love me and I love you.

LAURA
I do love you.
(whispers)
Let's get lost together.

(CONTINUED)

211. CONTINUED:

They kiss again. Hot. Hands everywhere.

LAURA (CONTINUED)
(breaking away)
Shit, maybe he'll kill you.

JAMES
What?

LAURA
When he finds out.

JAMES
What?

LAURA
Bobby killed a guy.

JAMES
What are you talking about? Bobby didn't kill anybody.

LAURA
You want to see....

JAMES
See what?

LAURA
(disgusted)
Right. Open your eyes, James. You don't know me. Even Donna doesn't know me. Your Laura disappeared... It's just me now.

James grabs her trying to control her. She twists out of his arms.

LAURA (CONTINUED)
How 'bout this, James?

She lifts her hand and gives him the finger. James ignores the finger and kisses her, but she's gone ice cold.

LAURA (CONTINUED)
I think you want to take me home now, James.

She leads him back to the bike. He won't start it.

LAURA (CONTINUED)
Oh, quit crying. I've had enough of your fucking caring.

He kicks the bike to a start. Behind him, Laura watches and silently starts to cry.

212. EXT. HIGHWAY 21 - NIGHT

Laura and James on the bike make their way down to Sparkwood and Twenty One.

Laura leans way back on the bike.

LAURA'S POV

Looking up at the trees as they fly by in a dark blur.

LAURA AND JAMES

LAURA
The trees... the trees...

Laura screams with agony and tries to get off as they approach the light. Laura falls off as they skid to a stop.

JAMES
(confused and terrified)
Laura...

Laura crawls back up and puts her hands around James' neck.

LAURA
(from far away she screams)
JAMES, I LOVE YOU.

For a moment she focuses on him. She looks like the Laura that James loves. Innocent and Beautiful.

Laura turns and sees the woods. It pulls her. She releases her hold on James and runs into the waiting darkness.

The red light swings in the wind above James. It turns green, but he doesn't move. When the light turns red again, James guns the engine and lifts the bike up on its back tire. James screams then roars down the road away from us.

Off to the side of the road lies Doc Hayward's wilted red rose.

213. EXT. PACKARD LOGGING ROAD - MIDNIGHT

Laura runs up thru the woods. At the Packard Logging Road Laura meets Jacques, Leo, and Ronette all standing around Leo's red corvette.

JACQUES
Right on time, baby.

LAURA
Buy me a ticket to the The Great Went.

(CONTINUED)

213. CONTINUED:

JACQUES
We're on our way, Baby.

LAURA
Let's go all the way.

They pile into Leo's 'Vet and peel out down the dirt road.

214. INT. JACQUES' CABIN - NIGHT

The foursome getting roasted and toasted - very high.

Jacques starts to tie Laura up with some light rope.

LAURA
(drugged, screaming)
Don't tie me up, tonight. Don't tie me up.

Jacques and Leo laugh. Jacques starts to tie Laura up while Leo holds her. Laura stuggles and screams begging them not do it. With Laura tied up, Leo starts to tie up Ronette.

DISSOLVE TO:

215. INT. JACQUES' CABIN - LATER

Both girls are half naked and have been tied up. WALDO the bird is screeching. Jacques is straddling Laura and is hurting her badly. Leo puts a One Eyed Jacks THOUSAND DOLLAR POKER CHIP in her mouth.

LEO
Bite the bullet, baby.

Like a ghost Leland appears in the window.

No one sees him.

Laura continues to scream. Leo gets up and goes for the bottle of bourbon. He takes a swig and then steps back to Jacques and Laura.

LEO
(referring to Laura)
Let me have a little of that.

JACQUES
(pointing at the bourbon)
Let me have a little of that, baby.

Leo holds the bottle tight. Jacques stands up and decks Leo with his big French Canadian paw. He grabs the spilling bottle from the floor and stumbles outside.

216. EXT. JACQUES' CABIN - NIGHT

When Jacques comes out of the cabin, Leland trips him, grabs the bottle and breaks it over Jacques head, knocking him out cold.

Leo hears the crash and comes outside. He sees Jacques bleeding on the ground. He panics and weaves down the hill to his corvette and takes off.

Leland goes into the cabin. His smiling eyes are on Laura while he rapes Ronette. Laura watches as her fear drives her to hysteria.

217. EXT/INT. LOG LADY'S CABIN - NIGHT

In the darkness the Log Lady holds her log and listens. She hears distant screams. The camera moves down her leg to reveal her tattoo, beet red and burning.

218. EXT. TRAIL - SAME

Philip Gerard, the one-armed man, runs like a madman up the trail towards Jacques' cabin.

219. EXT. PATHWAY FROM THE CABIN - NIGHT

With the face of the devil, Leland double time marches Laura and Ronette out the cabin door and thru the woods.

LAURA
(screaming - pleading for her life)
DADDY... DADDY.

220. EXT. JACQUES' CABIN - NIGHT

Gasping for breath Gerard arrives at the cabin too late. He stares at the open doorway. Jacques lies passed out at his feet. Gerard cocks his head straining to hear something. He hears distant screams.

GERARD
Bob, I can hear you singing.

221. INT. TRAIN CAR - NIGHT

Leland hauls the two girls into the train car.

He SLIDES THE DOOR SHUT and it is completely quiet.

BOB AND LELAND going in and out like breathing. The two girls shudder in the corner as he circles them.

Leland grabs Laura and begins to wrap the twine around her arms bending the arms back.

LAURA
(whispers)
Are you going to kill me?

222. EXT. WOODS - NIGHT

Gerard tearing thru the woods. The wind comes up carrying with it cries and screams and the sounds of BOB.

223. INT. TRAIN CAR - NIGHT

Leland hoists Laura up so that she hovers facing the floor a foot off the ground. He places a mirror on the floor directly under her face.

IN THE MIRROR

Laura sees herself turn into Bob. Leland screams into space.

LELAND
DON'T MAKE ME DO IT.

LAURA
NO, YOU HAVE TO KILL ME.

LELAND
I always thought you knew it was me.

LAURA
(into Bob in the mirror)
NO! YOU CAN'T HAVE ME.
(to Leland)
KILL ME.

224. EXT. TRAIN CAR - NIGHT

Gerard arrives outside. He bangs on the train door.

GERARD
LET ME IN. LET ME IN.

The door opens a little bit because Ronette is pushing it with her feet. Gerard reaches up to help her when suddenly she flies over his head having been hit.

Ronette hits the ground, her unconscious head bent back at an odd angle.

ECU: GERARD

He listens to the sounds of murder inside the train car.

225. INSIDE THE TRAIN CAR

Laura screaming.

Knife entering flesh.

Bob screaming.

(CONTINUED)

225. CONTINUED:

Bloody knife thru the air.

Leland screaming.

226. EXT. TRAIN CAR

ECU: GERARD

Gerard leans in to take a look and steps back laughing. He yells out for Bob to hear.

GERARD (Continued)
THAT'S HIS OWN DAUGHTER YOU'RE KILLING.

He continues to laugh and runs away from the train car.

A few moments later Leland stumbles out of the car carrying the body of Laura Palmer wrapped in a plastic shroud. Leland's shirt is puffed out - a bloody towel inside.

227. EXT. WOODS/RIVER - NIGHT

Leland/Bob lowers the plastic shrouded Laura into the river.

228. EXT. GLASTONBURY GROVE - NIGHT

Leland stumbles to the center of Glastonbury Grove and stops. A frightening wind carries haunting music. He digs into his pockets for the pages torn from Laura's secret diary. He tosses them and the bloody towel to the wind.

He goes to the center of the circle of the twelve sycamore trees. The red curtains appear and he passes between them entering the Red Room.

229. INT. THE RED ROOM

It is not empty. Gerard is just leaving the other side of the room.

LELAND walks thru the Red Room after him. He walks down a corridor and into the Red Room again.

There on the other side of the room Leland sees Gerard and The Man From Another Place sitting side by side in a chair facing him.

Leland stops when he sees them. He divides. One half becomes Bob: opaque. The other half floats up and becomes Leland - transparent.

ON BOB

He reaches up and grabs Leland's wound.

(more)

(CONTINUED)

229. CONTINUED:

ECU - LELAND'S WOUND

Bob heals Leland's wound.

ON THE SCENE

Gerard and The Man from Another Place speak in unison.

GERARD/THE MAN FROM ANOTHER PLACE
(subtitled)
(in unison)
Bob, you're not going home without me. I want all my garmonbozia. (corn).

DISSOLVE TO:

230. EXT. WATER'S EDGE BY THE PACKARD SAWMILL - DAWN

At high tide Laura Palmer's body is floating up to and bumping against the logs.

DISSOLVE TO:

231. EXT. GLASTONBURY GROVE

On screen it reads:

"TWO MONTHS LATER"

232. INT. HOSPITAL EMERGENCY WARD - NIGHT

Annie is being brought in on a stretcher. A NURSE talks to a PARAMEDIC as they rush her towards the emergency room.

NURSE
What happened?

MEDIC
I don't know. Sheriff Truman just brought her in from Glastonbury Grove.

233. INT. THE RED ROOM

The Man From Another Place stands with Cooper.

MAN FROM ANOTHER PLACE
Is it future? Or is it past? ... Do you know who I am? ... I am The Arm... And I sound like this....

(CONTINUED)

233. CONTINUED:

The Man from Another Place puts his hand in front of his lips and makes an Indian Whooping sound.

COOPER
(looking at the table)
Where is the ring?

MAN FROM ANOTHER PLACE
Someone else has it now.

COOPER
That would indicate that it's the future.

MAN FROM ANOTHER PLACE
The later events have never been kept a secret.

COOPER
Where am I? *And how can I leave?*

MAN FROM ANOTHER PLACE
You are here and there is no place to go...

A pause.

MAN FROM ANOTHER PLACE
(shouts)
BUT HOME!

The Man From Another Place begins to laugh uncontrollably.

234. INT. HOSPITAL ROOM - NIGHT

A NURSE mops the sweat from Annie's forehead. Annie tries to get thru to her.

ANNIE
My name is Annie. I've been with Laura and Dale. The good Dale is in the lodge and he can't leave. Write it in your diary.

The nurse pats Annie's forehead and takes her hand. We see TERESA/LAURA'S RING on Annie's ring finger. *The nurse gently slides the ring off Annie's finger.*

235. INT. ANOTHER ROOM IN THE HOSPITAL

The nurse enters. With an anticipatory smile, then a selfish laugh, she puts the ring on her finger.

236. INT. HOTEL ROOM, GREAT NORTHERN - NIGHT

Doc Hayward and Sheriff Truman watch the door of the bathroom anxiously.

TRUMAN
Coop... Coop...

DOC
Cooper are you alright?

Not getting any response Truman breaks open the door.

237. INSIDE THE BATHROOM

Cooper, in his pajamas, lies on the floor. The mirror above the sink is shattered with blood all over it and the sink. Cooper smiles up at them strangely.

COOPER
(smiling strangely)
I slipped and hit my head on the mirror. The glass broke as it struck my head.
(laughs)
-It struck me as funny, Harry. Do you understand me, Harry, it struck me as funny.

DOC
You are going right back to bed.

Doc and Truman help Cooper up.

COOPER
But I haven't brushed my teeth yet.

Cooper smiles at the uneasy pair.

238. BLACK LODGE/RED ROOM

Laura is sitting in a chair. As the end credits begin...

We move back to see that Laura is sitting in Cooper's lap in the same chair.

FADE OUT.

THE END